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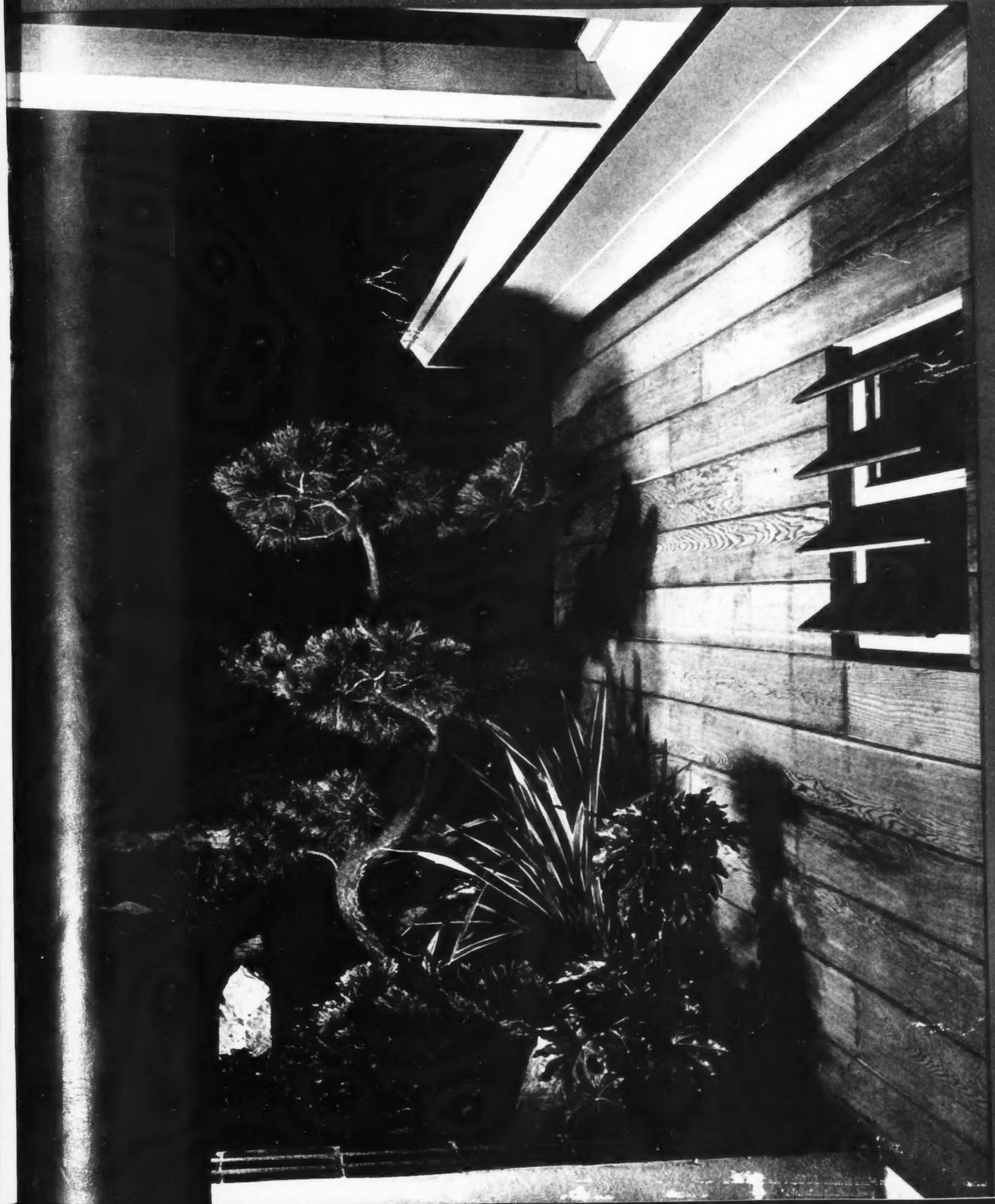

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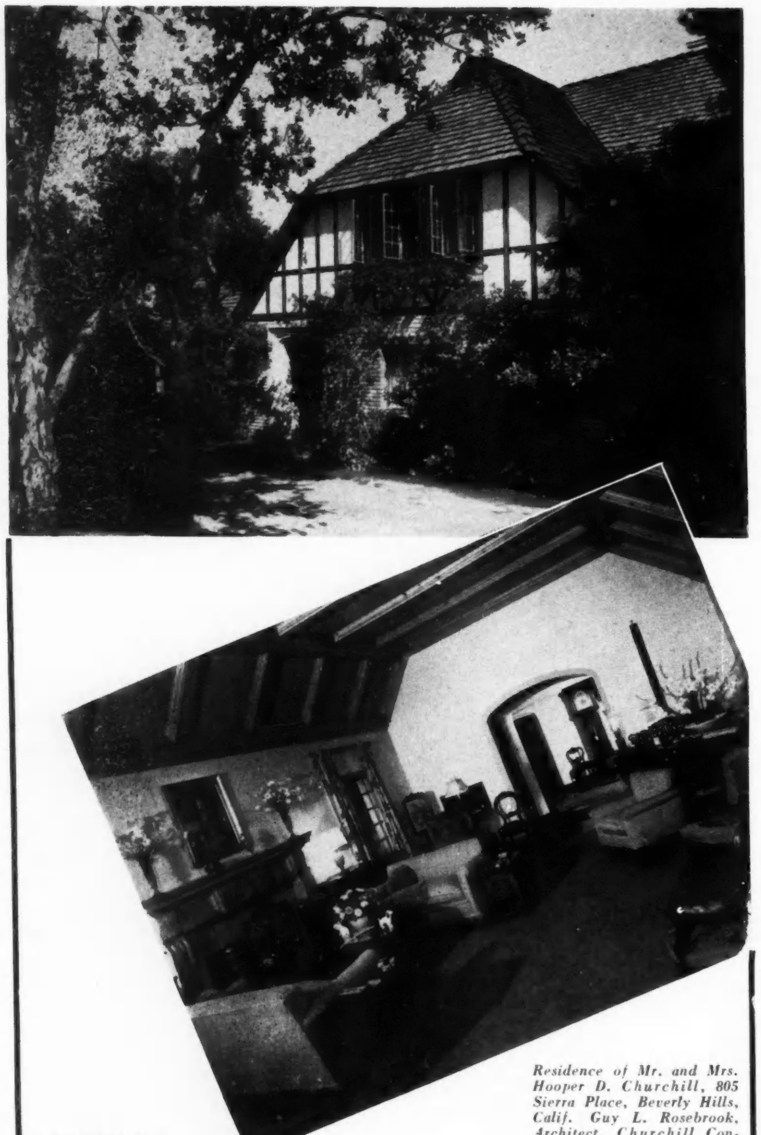

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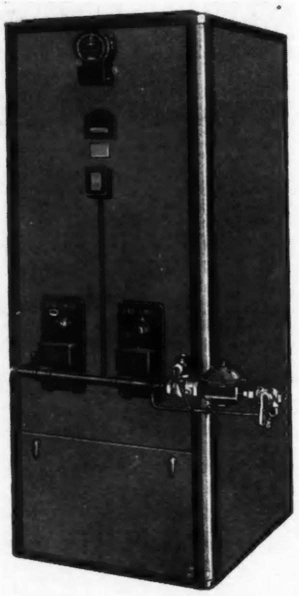

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MUSIC

When you come right down to it—and I've said everything bad about him that can be said—Schnabel is alone in his re-creation of the German music of the Vienna period. Others may improve some of it; none masters his range of the period.

Schnabel loves to play the piano. Of that his recordings, without other evidence, would offer proof sufficient. Indeed, the greatness of his faults is the greatness of a love that is still loving: enthusiasm careless of listeners in the rushing passages, a lingering delight, search after remoter and remoter qualities in the slow movements. I think particularly of the roaring fugue of the Beethoven *Hammerklavier Sonata,* opus 106, the runaway *Diabelli;* the slow movements of the Mozart *B flat Concerto* (K 595), the Brahms *First Concerto*—oh, I'll grant you it's not usually played so in performance!—the *A Major Sonata* of Schubert, a miracle of love.

His Beethoven recordings naturally are the center of attention. He has recorded all the sonatas, several of the variations, some bagatelles, and the five concertos. They are not even, and they are not perfect, and some of them are pretty bad (*Sonata, opus* 31:2; *Bagatelles, opus* 126). A good deal of it is perfunctory, as if he had to get it in, just accurate, attractive or pleasing (*Bagatelles, opus* 33; *Sonata, opus* 101). The early sonatas often seem the best, but after a really live performance of one of them the recorded performances lack guts, too careful. Certain movements stand out.

The middle works are perhaps the best, the indelible re-creation of the *Sonata, opus* 31:3, the truly heroic *Apassionata.* The late works suffer a general lack of inspiration, a meaningless carefulness; but among them are the supreme single movements (*Adagio, Sonata, opus* 106; slow movement and last pages of the *Fugue, opus* 110). For some the recording of the last *Sonata, opus* 111, is very great: I cannot feel that—a marvelous organization of the notes. The concertos I prefer backward, the first the best, the *Emperor* the least. Apart from the *Sonata, opus* 31:3, I find his utmost quality and musicianship in certain transition works, the little, neglected *Sonatas. opus* 27:1, 54, 78, 90. These should be in every library, first of all for the rarely heard music, then for the performances.

Two of the largest Beethoven compositions, the *Erorica Variations opus* 35, and the *Diabelli Variations, opus* 120, have been well recorded by Schnabel, but I feel he lacks the sense of them as rhythmically complete structures. The effectiveness of the parts takes precedence.

Schnabel's Mozart-playing also varies. His touch inclines to be heavy, his rhythm often stolid, rushed, or ragged. He often fails of that note-grouping which is the essence of Mozart-playing (hear the *D Major (Coronation) Concerto* recorded by Landowska). At his best, in the memorable reading of the *B flat Concerto,* the Viennese loveliness of the *C Major Concerto* slow movement, the unexpected liberation of the final movement, he awakens a renewed understanding. Others are more stolid *(F Major Concerto).*

He is at his best in Schubert and should record more of it. There he is at ease, the true amateur, far from the Germanic curse of scholarship.

I have spoken of the *First Concerto* of Brahms. This discourages one from hearing other performances. I did not at first care for the *Second* in his recording of it. But renewed hearings convince me that this is the equal of any performance. Hearing it unexpectedly, as I heard it recently coming like a good salt-water breeze into Sears-Roebuck's—they know what will sell radios—it becomes big as the ocean.

Outside the music of these composers, Schnabel seems at a loss. One knows that he has played even Schoenberg and is a good friend of the composer: he composes rather like Schoenberg, but in an ineffectual manner. One knows that he is well acquainted with the entire scope of music. Yet his recording of the *D Major Toccata* of Bach I think quite dreadful.

In chamber music, if it is his music, he belongs. Yet one feels that it is apart from his finest work. Anything he has done is worth hearing, however, and worth owning.

The public has not driven the performers to find their way around among some of the major works of Beethoven. Fortunately, thanks especially to Schnabel and Petri, with a bow to Gieseking (*opus*

(Continued on page 39)

CALIFORNIA ARTS AND ARCHITECTURE—Vol. 58, No. 10—Published monthly at 3305 Wilshire Boulevard, Los Angeles, California, by Western States Publishing Company, Inc. Established 1911. Yearly subscription price, $2.50. Entered as second class matter January 28, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879.

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arts and architecture

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alifornia Arts and Architecture is published by the Western States Publishing Co., Inc., 3305 Wilshire oulevard, Los Angeles, California. Price mailed to any address in United States, Mexico or Cuba, 2.50 a year; to Canada and foreign countries, $4.00 a year; single copies, 25 cents. Editorial mateal and subscriptions should be addressed to the Los Angeles office. Return postage should be sent ith unsolicited manuscripts. Three weeks notice is required for a change of address or for a new ubscription. In ordering a change give both the new and the old address.

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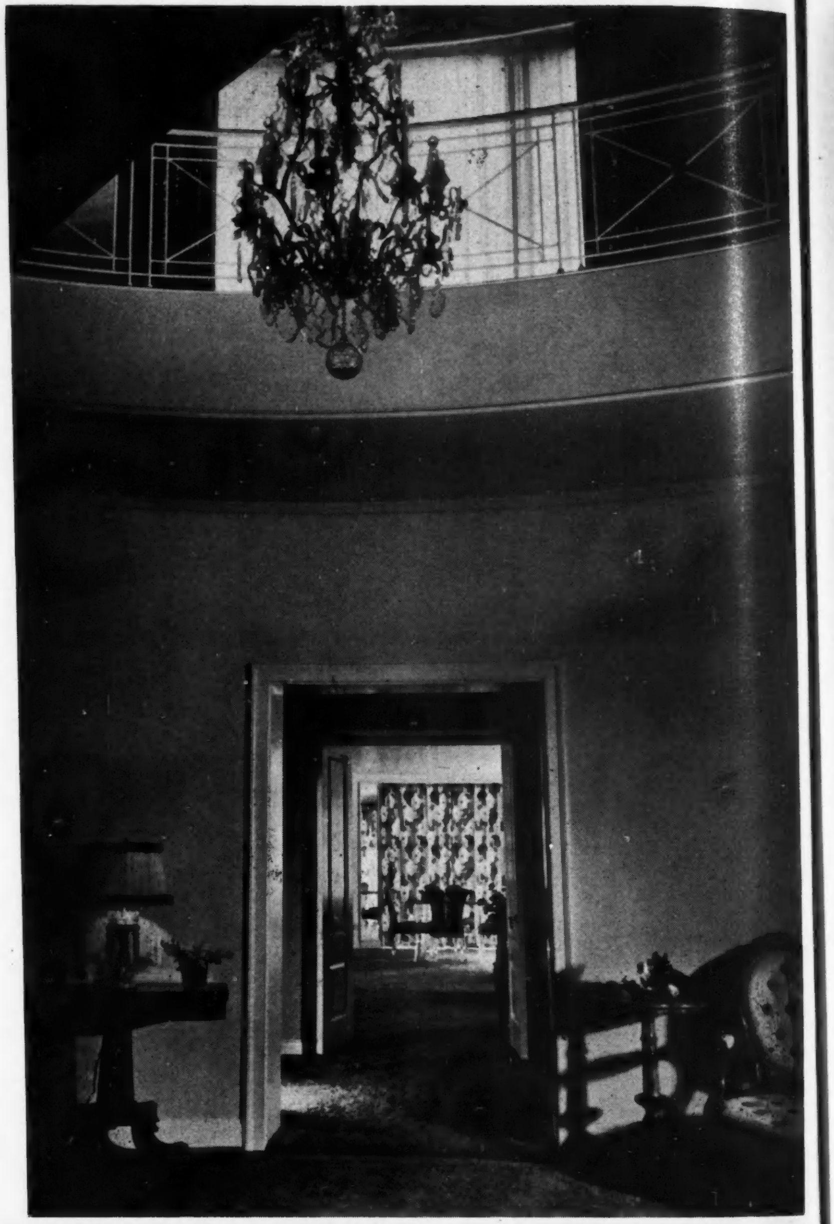

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Some day there may be a pie-in-the-sky heaven where would-be inventors, writers, actors—yes, and dreamers, too—can pursue their merry way trying to do the *thing* as they see it.

The Turnabout Theater is the result of just such individuals. After twelve years of knocking about the country with varying success, the three Yale Puppeteers merged with Actress-Director Dorothy Neumann to found the kind of a playhouse they wanted.

A stage at either end of the intimate auditorium with seats that turn about gives the theater its name and also its means of presenting both a puppet and a live show in one evening.

Main feature of the puppet show is a modern musical version of the story of Noah's Ark that compares favorably in story and lyrics with the best this department has seen in recent seasons. A sophisticated satire on Southern California, and Hollywood in particular, the show sparkles with gems such as *Let Me Go to Sleep in Pasadena,* which misses none of the possibilities for caustic comment on that village's eccentricities and conventions. *Misunderstood*, a comic torch song sung by the snake who gave Eve the apple, and *Let There Be Light, Says Otto K. Olsen*, a ditty in praise of Hollywood's lighting genius, are two more of the top songs in the musical comedy.

At the other end of the house is the live show staged by Miss Neumann. An intimate revue consisting for the most part of solo efforts, it too boasts material of the better than average caliber. Feature of the evening is Elsa Lanchester's rendition of English barroom ballads which defy descriptive superlatives.

Miss Lanchester's part in the show, however, is only one of the first-rate performances of the revue. Dorothy Neumann, Gita Perl, Harry Burnett, Frances Osborne and Lothar Perl all add to the plus value of the evening with their individual offerings, while Forman Brown's lyrics and book literally shine throughout.

The month saw the above-mentioned *Fun For the Money* close prematurely as a result of an overdose of directors and an underdose of direction. *Jump For Joy* also nursed its last audience shortly afterward. Reverberations from the overwhelming success of *Cabin In the Sky* resulted in Ethel Waters reviving *Mamba's Daughters* as a vehicle to show off her dramatic talents. The revival served its purpose magnificently despite the poorness of the play. At the El Capitan, Laird Cregar opened in *The Man Who Came to Dinner* and bowed to none of his predecessors in his characterization of the vitriolic Sheridan Whiteside. If Los Angeles theatergoers will ever let the show close, it probably will be seen in San Francisco.

Pasadena Playhouse begins its twenty-fifth season with Samson Raphaelson's *Skylark*. It runs till the eleventh, when the Percy Denham thriller, *Ladies in Retirement*, opens. Following comes the coast premiere of the Elmer Rice play, *Flight to the West*. The play opens on the twenty-eighth.

Love Can Settle Anything is the tentative title of the revue scheduled to open October 27 at the Music Box in Hollywood. Whatever the final name is on the marquis come opening night, this column looks forward to it with eagerness because of the list of writers and producers working on the show. Jay Gorney, Henry Meyers and Edward Eliscu, who contributed the major portion of the book and score of the hit, *Meet the People*, have again collaborated on the same chores in this new show, while Danny Dare and Mortimer Offner repeat in the dance and book direction jobs respectively. Producers of the show are Jack Kirkland of *Tobacco Road* fame and Dwight Deere Wiman, another Broadway producing veteran. Further similarities between *Meet the People* and the new offering is the unusual method of casting which is simply to audition unknowns, let them present the specialty they like best and then develop it into a production feature if it is acceptable.

Another result of the tremendous success of *Cabin in the Sky* is the decision of Katherine Dunham to remain here on the coast. Now being readied is a series of concerts after which a permanent show of some sort is planned. Included in her concerts will be the numbers that had New York critics fumbling for their Thesauri in search of appropriate adjectives. Concert dates are: October 7th and 9th in San Francisco, the 10th in Carmel, the 11th in Santa Barbara and the 17th in Los Angeles. It's something worth seeing.

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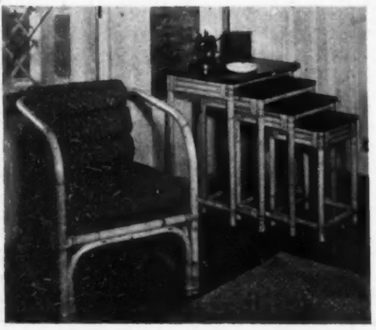

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ART

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When an artist of great original talent discovers a new form of self-expression, or impresses an existing idiom with so much of his personality that it becomes thereafter his own, the general public is apt to be unsympathetic, shocked or affronted, in direct proportion to the originality, or perhaps one should say the unfamiliarity, of the artist's findings. Gradually the surprising forms become familiar, the strange words become household sayings, and the world is converted to the new by propaganda from every department store window.

From this angle the San Francisco Art Association's 61st annual show at the Museum is an educational triumph. Almost every influence from 1850 on is represented, with the accent on Picasso, Matisse, Leger and the douanier Rousseau. It resembles an exhibition of the children of one's friends, in which the features of the older generation are recognized in the current crop, strangely mingled, with here and there a startling likeness; but, as in all children, somewhat immature. Here is something witn a surprising superficial resemblance to a Picasso of 1926; over there, beyond the young Vlaminck landscapes and Derain heads, is a child of Juan Miro with—well, well—the coloring of Matisse! Art makes strange bedfellows.

Even some of the better known local artists have shed their influence beyond their own frames. There are several Matthew Barnes, only one of them bearing his signature. Others are similarly complimented. The naive school of thought is adequately represented. So is conventional realism.

Perhaps a great deal of this effect of eclecticism is due to the three-jury system used this year; one radical, one conservative, and one intermediate, with two votes from any jurors sufficient to pass a picture. This allows a great deal of leeway. It results in a show not representative of any one viewpoint, which would tend to give an effect of unity, and at the same time it lacks the stimulating incongruities of a no-jury exhibition such as last year's open-air show. It is difficult to pick the good from the mediocre.

The sculpture section this year is small but interesting. There are several things in polychrome, a stone head by Eve Mitchell, with bits of colored glaze, and two figures in colored plaster by Charles Umlauf. David Slivka shows a woodchuck in terracotta which has a great deal of woodchuckish charm and yet succeeds in being thoroughly sculptural. There is a wooden rabbit by Forrest Wilson, a head of wood by Franciena Terebova, with colored pebbles set in here and there, apparently at random; a head in marble by Brents Carlton; figures by Mary Erckenbrack, Claire Falkenstein, and Franz Sandow, and a Sniffing Panda by Kisa Beeck.

Altogether the animal kingdom is well represented in sculpture. Karl Kasten has a one-man show with beautiful whales and porpoises in wood, standing on their chins and twisting their tails, simplified and subtle; several small but monumental bears; a skate with tail in air, somewhat like a warming pan; and other small animal carvings. He also shows two very nice reclining figures.

Prizes awarded by the Art Association this year were: Anne Bremer Memorial Prize, to Mine Okubo, for Miyo and Cat; Emanuel Walter Fund, to Alexander Corazzo, for Composition; Artists' Fund, to Robert Howard for his Petrified Forest; Edgar Walter Memorial, for sculpture, to Avid Ziedler for Hondura. Prizes from an anonymous donor were awarded to Elmer Bischoff for Still Life With Wine Bottle; to Sylvester Matao for The Wrong Catch; to Virginia Stolz for Mines; and to Robert Zava's Old White Church. Alexander Masley's Roadside Stand was awarded the Medal of First Award and the Certificate of Honorable Mention.

The Courvoissier Galleries had an interesting show, of Surrealist

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Paintings presented by Julian Levy, mostly by Dali and Max Ernst. Dali's paintings are always stimulating, to say the least, and his technique is unbelievable. The other-worldishness of his dream pictures was played up to the hilt in this new show by spotlights carefully arranged in a darkened room—a rather theatrical device but effective.

The California Palace of the Legion of Honor is holding over its exhibit of *Esquire* cartoons, a very popular show. Even minus the titles, these pictures retain their punch—which cannot always be said, with truth, of many more serious efforts.

LOS ANGELES

Alexander Calder, playboy of wire, tin, bits of crockery and what have you, is showing mobiles, stabiles, and jewelry at Peter Graham Harnden's Design Project from September 27 to October 27.

In case you don't know, a mobile is a gadget of assorted shapes balanced and suspended from wires. The whole or parts of it moving. The best of these are delightful in the sense that any gadget is pleasing. They serve no purpose, but are a heck of a lot of fun to watch or play with.

Although Calder has experimented with motors to keep the mobiles mobile, he finds wind power the most congenial and the mobiles on view are of this type.

Of course, there will always be a number of very serious people who have no sense of play, but anyone who has ever swiped junior's electric train or cornered the winding toys should enjoy the mobiles.

The stabiles are something else again. Chunks of iron in pleasant shapes are not enough for us. We belong to the "Movement is Essential to Gadgets" school of thought.

Calder's jewelry is marked by the playful and creative mind of a man who is thoroughly familiar with the materials he works with. There is nothing pretentious about the jewelry. The shapes are dictated by the material rather than by an attempt to create artful designs.

Fernand Leger, one of the leaders of Modern French painting, an early cubist, and one of the important influences of modern design exhibited drawings, gouaches, and paintings at the Stendahl Galleries.

In his latest work he has departed from the familiar style of machine forms and is now using the human figure in a freer fashion than before.

Especially interesting were his studies of bathers and divers in which he retained his uncanny ability to achieve a perfect balance between each shape, area, and color. A feat which was characteristic of his compositions derived from mechanical forms.

The large "Composition with Two Parrots," mural-like in conception makes great decoration.

The competition for a "one-man show" put on by the American Contemporary Gallery unveiled some interesting talent. Although much of the work was amateurish, serious, but undeveloped, there was little of the screwball stuff one expects at this type of show. No real jewels were stuck around the necks of lovely ladies and no false noses protruded from the canvas.

To date, the winner is unannounced but promising work was contributed by Kenneth Ruffner, Walter Herrick, G. Powell Harding, Wray Wolfe, and the "find" of the show, Martin Mondrus, age sixteen.

Paul Clemens, who has been living and painting in Los Angeles for the past year, is exhibiting recent work at the Frank Perl's Gallery until October 14. Clemens does no delving into the subconscious; whittles out no abstractions, but works in a modified impressionists style. As a result he is becoming an increasingly popular painter. As ever a great number of people like to look at deftly painted portraits of good looking gals, sensuous nudes, colorful flower, still lifes, and pictures which tell a story. Clemens handles all this with the ease indicative of an accomplished craftsman and painter.

By now everyone has heard that Salvador Dali has been showing his latest dream-ups at the Dalzell-Hatfield Galleries in the Ambassador Hotel.

(Continued on Page 39)

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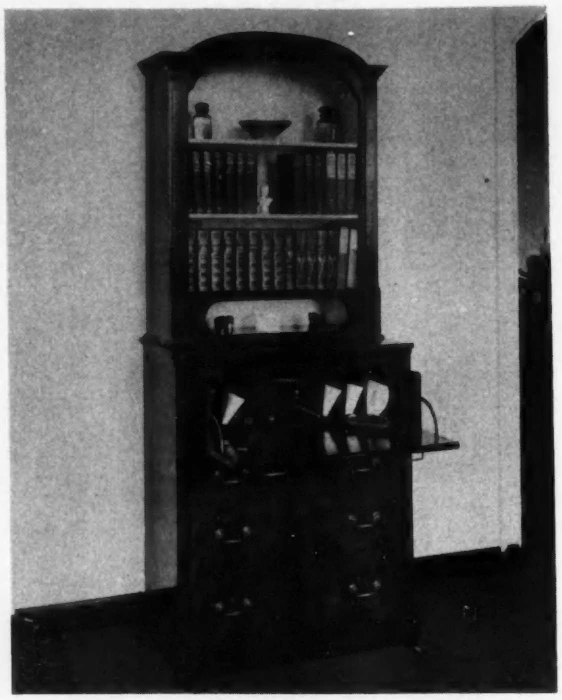

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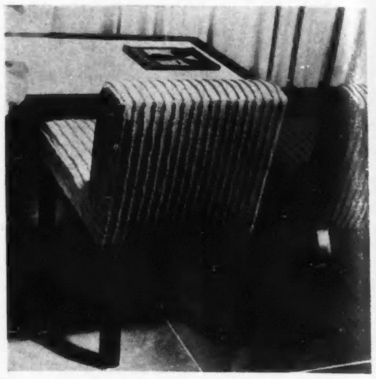

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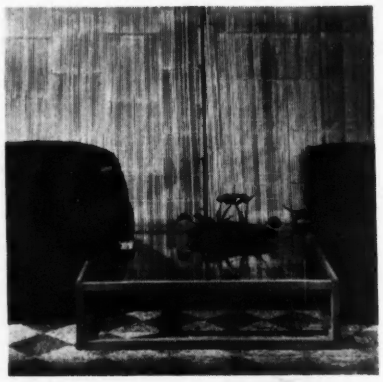

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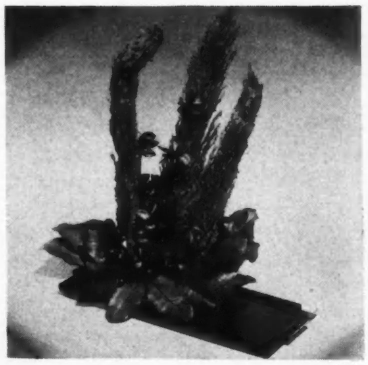

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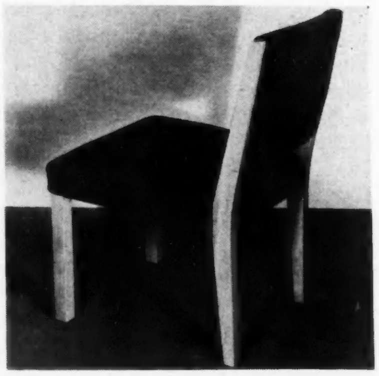

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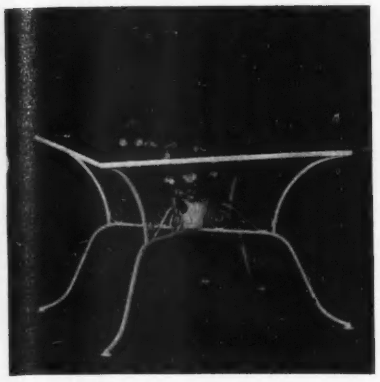

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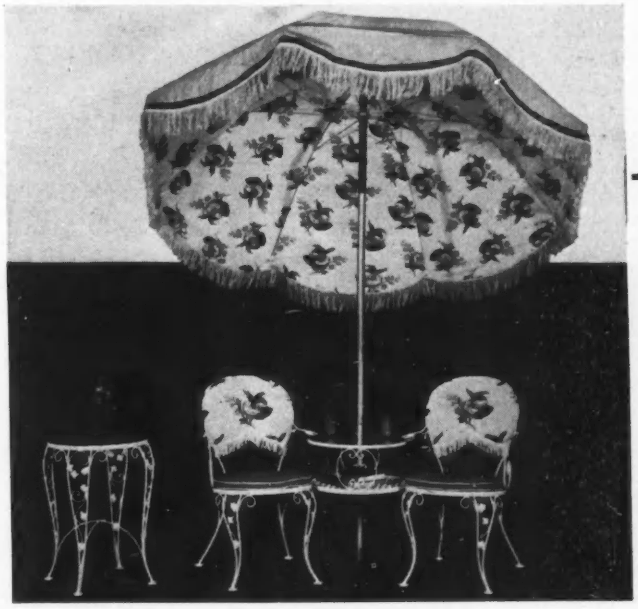

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BOOKS

A THOUSAND SHALL FALL, by Hans Habe; Harcourt, Brace and Co. ($3.00)—Here is the story of the gala reception the French higher-ups and lower-downs arranged for the Nazis in May and June of 1940. It was called at the time an invasion. The majority of the French so considered it. But—surprise, surprise—when the Nazis arrived, gentlemen high in the French command deftly flipped over their "They Shall Not Pass" banners; and what should be written on the other side but "Welcome"!

In "*A Thousand Shall Fall,*" Hans Habe records his own experiences in the Twenty-First Foreign Volunteers, who were thrown into the front lines and more or less abandoned there. This may have been madness in the high command, but more probably it was method. These volunteers were men who would put up a last ditch fight against the German Nazis, so the French Nazis wanted to get rid of them. Therefore they were left out where they'd be shot. Neat, what? Not to say thrifty: the French could get them shot with German bullets, saving their own to give to the Germans to shoot more Frenchmen later on.

It's a stomach-turning story; told with singularly little resentment or recrimination, by a masterly story teller. Habe is a Hungarian Catholic (odd, how many of these anti-Hitler "Jews" turn out to be Catholics!) only thirty years old. When he was twenty-one, the Nazis tried to assassinate him because of his anti-Nazi writings in the Vienna newspaper, *Der Morgen*. They further honored him by including his books in that adult Nazi enterprise of book-burning. He became League of Nations correspondent for the *Prager Tageblatt*. This part isn't in the book—you have to get it from the cover packet. Habe begins with his enlistment in Geneva at the outbreak of the war, ends with his arrival in New York on December 3, 1940.

Step by step he traces his own part in the humiliating, demoralizing retreat of the French army; the growing recognition among the soldiers that this was not defeat, but betrayal.

Isolated in the village of Verrieres, Habe and the courageous Lieutenant Saint-Brice talk together. Saint-Brice, an officer, has been in touch with affairs higher up that Habe, as a subordinate, could not know about.

"We had not prepared for this war," Saint-Bryce says. "No, I don't speak of armaments. We could have caught up in nine months. But no Frenchman knew what he was fighting for. The Germans, over there, wrapped their foulest plans in ideological tissue paper. And we? We did the opposite. We were really fighting for freedom and humanity, and we were ashamed of those two words . . . Our young people didn't even know what the Germans meant. Even today, the blockheads think they'll survive a Hitler victory. Yes, they *will* survive! But as slaves. The purpose of this whole war is to bring slavery back to the world. And the world will regard us as voluntary slaves!"

Further, Saint-Brice says: "I know the old story of our deficiency in arms. But do you think that was the decisive factor? Didn't we win the World War despite our inferior armament? They say that the greatest part of our aircraft was destroyed on the ground. Do you know what that means? There were officers who prevented our pilots, at the point of a gun, from taking off. Can you conceive of such a thing?"

"No, I cant."

" 'I am beginning to understand; we were not sold out, but we were betrayed."

It was not, he reasons, a purchased betrayal, but a voluntary one; by officers who went over to the German cause without German solicitation. Even as they talk, they perceive that the Germans are still expecting resistance to their advance through Verrieres; they have not yet grasped the completeness with which the French forces have been sabotaged.

"I took up the thread of his thought."

"On this lousy road, resistance is unthinkable."

" 'Right,' said the officer. 'That's what they want to show us. It's the same men who sabotaged our armament. Always the same. They started the Dreyfus case—and lost it. After that they were dethroned in France. Now they're taking revenge for the Dreyfus case. Now they expect to stage a triumphal comeback on German bayonets. People won't understand that. Not for a long time. Because, by accident, war was declared between Germany and France. Because our generals were not as straightforward as General Franco. He, at least, openly invited foreigners into his country . . . In Spain, civil war was openly proclaimed. The motives were clearly stated. No false slogans, no false banners! You could take one side or the other. Here they all sail under a false banner. They make it look as though Frenchmen are fighting Germans. Never, never, I'm telling you, would France have lost the war against Germany. We would have beaten them even with our mediaeval guns. But this was a war of Frenchmen against Frenchmen. And no one told us . . ."

Many of the French honestly believed their country would be better off under a Hitler victory. In the latter part of Habe's book they are already beginning to learn their lesson—the hard way.

The book is a valuable record, magnificently written. It brings home, among other things, the too little understood fact that when the Nazis speak of enslavement of other races they mean—for once—just what they say. And it brings evidence that no Maginot Line, no English Channel, and no Pacific Ocean can be depended on to block a Nazi conquest. The Nazi conquest of France was completed before any soldier moved.

THE STRANGE WOMAN, by Ben Ames Williams; Houghton Miffilin Co. ($3.00)—That Jenny Hager was a mean woman if there ever was one. Not satisfied with bringing ruin to the souls of men, she brought prohibition to the state of Maine. Maine held out for nearly 600 pages, which was better than any of the men could do. For them, Jenny never took more than a couple of hundred pages, and when she got to Elder Pittridge she polished him off in a mere 75. She drove her own father to drown his suppressed desire in rum, she tried to get old Isaiah Poster bumped off, she harried Isaiah's son Ephraim into delirium tremens. John Evered was tougher—she bowed him with sorrow, but he could take it. She really got into her stride, though, with the Elder—drove him from the bed to the bottle to the river, in practically no time at all. She got a lustful pleasure from brawls and hangings, and whipped babies just for the hell of it, but she passed herself off on Bangor, Maine, as a good, good woman. It beats all, what a gal can get by with. Jenny becomes something of a trial to the reader as well as other men folks, but the parts about logging in the Maine woods, and the final episode about the Civil War, are good reading and writing.

THE SUN IS MY UNDOING, by Marguerite Steen; the Viking Press ($3.00)—In 1760, Matthew Flood inherited the Bristol trading fortune of his grandfather, and it takes Marguerite Steen 1176 pages to tell what happened to Matthew and his descendants in the ensuing half century. That's a lot of type, but *The Sun Is My Undoing* puts it to good use, telling a dramatic, tidily constructed story with practically no filibuster. The author brings to life the Bristol and the Havana of the late eighteenth century, and she moves through the era as comfortably as though it were her own private sitting room. In the first episode she even falls into an imitation of the eighteenth century prose style, which rather gets in your hair; but once she gets her hero from Bristol to the Gold Coast of Africa, on a slaving expedition, she sheds her affectations and settles down to business.

Young Flood abducts a Negro girl of fabulous beauty (here the author quite goes to town) and takes her to Havana, where she dies in bearing him a child. Flood is lost at sea, and by virtue of a mock marriage between himself and the slave girl, which the courts uphold as legal, the daughter inherits the Flood fortune. She marries a Creole landowner, and their daughter, in turn, becomes the prospective heiress. Euchred out of her rights, she goes to her ancestral Bristol, by way of the Spanish court, and after raising considerable hell eventually returns to Cuba and a readjusted life; and of course it wouldn't be fair to give away the plot by telling you that Matthew Flood shows up again in the final episode, to set things right.

It's an exciting book, with emotional and physical violence as its normal climate. You'll call it a romance rather than a novel, if you remember your English 37-B, and you may call yourself a name or two for sticking with such a yarn when you ought to be worrying about ideologies and the price of pork chops, but the book is really a mighty good time for three dollars.

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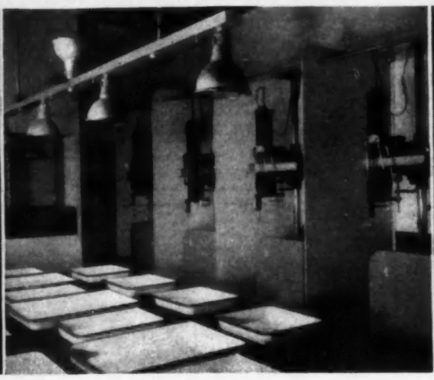
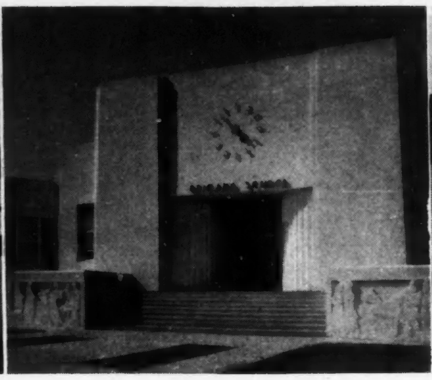
Below left: The Plywood walls of this El Monte, Calif., gym will take punishment galore . . . as will the plywood booths in the photographic laboratory of the Los Angeles Art Center School (below).

The smooth, flawless walls of architectural concrete formed against Plywood add greatly to the beauty of this elementary school in Tupelo, Miss. Plyform serves as sheathing and lining combined.

Linoleum laid over a Douglas Fir Plywoo floor wears longer and is never disfigur ugly board marks. Plyscord, the utility she grade, should be specified for this purpo





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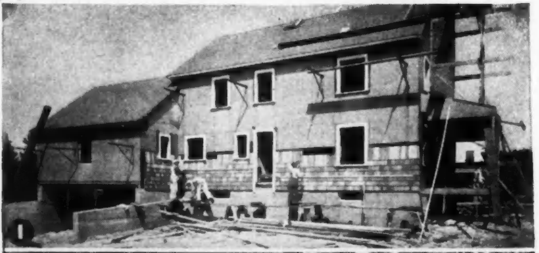

1 Plyscord is the grade of Douglas Fir Plywood to use for sub-flooring, wall and roof sheathing. 5/16" Plyscord makes walls 5.9 times as rigid as horizontal board sheathing, goes up in 1/3 to 1/2 the time.

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3 Plypanel is the grade to use for built-ins. And don't forget, Douglas Fir Plywood can be bent to form pleasing curves, so important in modern design.

4 Douglas Fir Plywood is ideal concrete form material. Use Plyform where multiple re-uses are desired; specify Plyscord for 1-use forms, then salvage it for sub-flooring.

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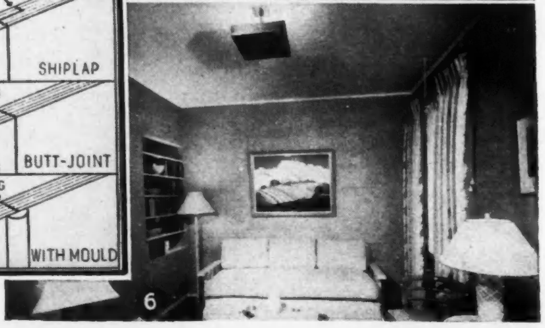

6 This photograph shows grass cloth over Plywood. The walls of the dining room above have a light stain finish. For complete finishing data, send for free finishing folder.

dri-bilt WITH PLYWOOD MEANS using the proper grades of Douglas Fir Plywood instead of traditional materials for everything from sheathing to interior and exterior finish. The advantages? *Many!* The big plywood panels reduce building time, minimize labor, add rigidity and warmth, build a more durable, more attractive house.

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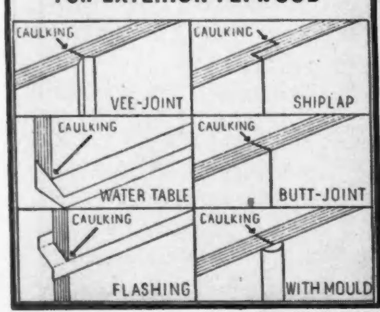
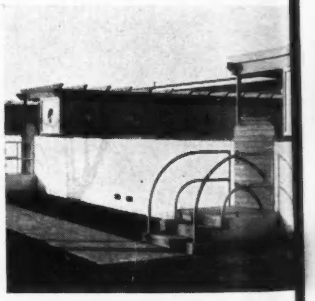
A FEW JOINT SUGGESTIONS FOR EXTERIOR PLYWOOD



Below: The interior walls of the Henry Hoover School, Whittier, C were formed against Plyform, There was no plastering Paint wa plied directly to concrete.

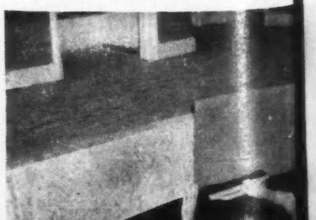
Below: The cut-outs in the walls o individual play yards in the Jennie B Tucker School, El Monte, are in wea proof Exterior-type Douglas Fir Plyw



Below: Exterior-type Douglas Fir wood covered with plastic paint fo the beautiful, durable and streamli exterior of this Seattle, Wn., restaur The interior is also plywood.

SEAFOOD
LOBSTER - STE

Below: The best wallpaper job o plywood is achieved by applying de ening felt first and then hanging t wallpaper over it. Finishing Folder gi complete instructions.



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Notes in Passing

• "NOW WE PLAN" is pretty definitely set for an October 15 opening at the Los Angeles Museum. It's a big brothy boy of a business and the last minute doings have at least forty gentle people hovering on the edge of a nervous break-down. The bits and pieces are gradually coming together however, and the whole thing is going to make great good sense. We saw it a few days ago and the scale is staggering. We are sure that even the willing workers are a bit startled at the size of their creation. Everything but the stuffed bison has been shunted aside to make way for the devices of the exhibition. Roland McKinney, with the aid of a five-man committee and members of the *Telesis* group, is busily simmering down the last forty-eight thousand maddening details into the shape and the form of a final result. The show should have a telling effect upon the general movement we call social planning. It will deal with the region and what has been done to it. And more than anything, it will make its audience conscious of the crying need for cooperation in planning for the kind of life we want to live.

• An organization has just been formed to meet the spontaneous desire of all people of good will in all walks of life who want to "do something" for Russia. There is urgent and immediate need for aid of all kinds. The Russians are at present suffering enormous casualties in the war against Hitler's Germany. They have by reason of their magnificent courage and their numbers severely jolted and perhaps thrown completely off balance the plan of Nazi world conquest. Their armies have been the first to meet the Panzer divisions on anything like equal terms. They are confident of an ultimate victory and their morale has astonished the world. Though they had anticipated this war and had conserved large quantities of medical supplies in readiness for it, these supplies have now been largely consumed and the resulting scarcities will be unbelievably tragic unless the other enemies of Hitler send immediate practical aid. It is in the provision of this medical aid that people in this part of the world will wish to cooperate. It is a cause exclusively humanitarian, with no angles of politics or ideology. Nor is it in any way impractical—the goods needed include easily transportable anaesthetics for field station surgery, sulfathiazine and other newly developed sulfa-compounds, heart stimulants such as adrenaline and caffeine, tannic acid preparations for those suffering flame wounds, serums and anti-toxins, and instruments and supplies for wound surgery. All this material can be bought immediately in America and shipped without delay or complications; and every offer of help, both personal and financial, will be warmly and eagerly welcomed by the Russian War Relief, 8632 Sunset Boulevard.

• Charles Mattox is the winner of the first one-man show competition held at the American Contemporary Gallery. There was a lot of painting to think about and to chew over. There was a lot that was very good, some that was bad, and a few that were indifferent, but on the whole, there was some pretty stout work to be considered. Mattox's *Refugee* was the unanimous choice of a jury that went on to give four honorable mentions to pictures that were interesting or promising or provocative. They were Vincent Ulery's *Birds, Flight* by Ray Wolfe, Constance Stengel's *The Burned Book*, and *Bone with Concretions* by Clinton Adams. Young Mattox, the winner, was born in Bronson, Kansas and studied at the Kansas City Art School. He mixes chemicals in a diabolical formula to produce unusual effects when combined with water color paints. Currently he is working in a magnesium defense plant.

• A lot of things have been around lately that are pretty cheery indications of a good season. *Mamba's Daughters* was a slow-footed but effective vehicle for one of the great women of our time. Ethel Waters moved slowly and gently and with a mounting, burning fury to the climax of a characterization that is deep and rich. We don't know how we like her best. We only know that we always come away convinced that she is one of the world's great entertainers. One should be but isn't at all surprised that she is also a damn fine actress.

Something called *Dante* is opening at the Biltmore on Tuesday, the fourteenth. We were inclined to fluff the whole thing off until angry friends leapt at our throat and gave us such a twenty-four sheet blow-up on the gentleman that we can hardly wait. He is evidently one of the greatest magicians since Cagliostro. If everything we hear is true he will probably end his performance by sawing the audience in half.

Cornell trots out in the *Doctor's Dilemma* at the Biltmore on the evening of November 19. It will doubtless be a beautiful performance but we are sure to be reminded of our late Aunt Effie when the shirtwaists and the feather boas make their appearance. Whether the old play will jump up and make noises like a live thing remains to be seen. The sharp and caustic Mr. Shaw will doubtless have us on the edge of our seats with a few bright and pointed speeches but we have a feeling that the rest of the play will be a little on the side of the hair pieces at the museum.

• The Shrine Auditorium will be the scene of some technically first-rate screaming when the Fifth Los Angeles Opera Season opens on November 3. The San Francisco Opera Association will present *Simon Boccanegra* on the third. The evening of the fourth gives out with *Daughter of the Regiment.* On the sixth we certainly intend hearing *Der Rosenkavalier.* On the seventh the *Love of the Three Kings.* On the eighth the *Barber of Seville*, and a matinee performance of *Tannhauser* on the ninth. The casts are star studded and we hear that the productions are first-rate. If you see a little man in the audience throwing his boutonniere at the singers you will know that we are liking the performance very much.

• After finishing every last little word in this distinguished journal the reader is to leap into his or her automobile and go see *Here Comes Mr. Jordan.* On those rare occasions when Hollywood does it, it's worth going more than mere miles to have a look. No fair telling the story or the little tricks that make it go. But this is a picure that is well off the groove and it will have you in tears and stitches for all of its hour and twenty minutes. Robert Montgomery is a joy and a new young actress whose name we don't know because we missed the credits has a face and a voice and a way of making them go together that will set you dreaming. The prize and certainly the surprise performance is that of Jimmy Gleason. The little guy has a scene in the prize fighter's dressing room that will break your heart. It's a beautiful picture and a beautiful script. We understand that the producer, the director, and the star had to fight for it tooth and nail. Montgomery has been battling for years in order to get good scripts produced and intelligent parts to play. He has won the decision so many times and proved his point so effectively and brought so many dollars into the box office that it would seem that it's about time his opponents give up and admit that the man has taste, talent, a lot of good sense, and the knowledge of what makes fine pictures.

A MIME AND THE MOVIES

> "Despite all the definitions and the credoes, what remains as the essence of every composition in any art is the image—the image of a color, form, line and space; the image of a sound, or a combination of sounds with silences and rhythms, the image of a smile—one which opens a world in which character is seen and, through the character, his world."—FIRST PERSON PLURAL.*
>
> "Truth alone was the daughter of time."—LEONARDO DA VINCI.

WHEN I first began to think of working in what became a personal theater *form—The Theater of Angna Enters*—many aspects of life seemed untouched in theater and novel. In a sense there are no words which quite convey those glints of a smile or a frown, those nuances of human behavior which are the subtle and intangible halftones of human emotions. My feeling was that mime best expressed those images characteristic of human physical movement and expression in the waking and dream states; those nuances of sensation, manners, and mannerisms, languors, intonations of expression—the list is endless—which change their form when crystallized in poetry and drama. I did not and do not impute superiority to mime. Far from it, I merely maintain that mime is a kind of abstract crystallization of phases and transitions—before your eyes—of life, for which words are merely descriptions, however illuminating.

Mime is the oldest, and the youngest, form of dramatic expression, and the most generally universal. It begins in the cradle, in the way a child yawns. It lends itself in the theater to every form, even to those arts not directly of the theater—yet it remains its own form. All human beings are mimes in the way they walk and smile; in the way they tell stories, imitating themselves or their friends or even imaginary characters in some anecdote.

I should perhaps explain that it was my adolescent dissatisfaction with what I was doing as a casual student in painting that prodded me into the expression which, unpremeditatedly, became my "Theater." I had a hunch about the value of movement to help my painting. It was easier for me to find a reason for making a dance or mime composition than a painting of those ideas and images struggling for expression within me.

When I began to work in the theater, the only mimes I had seen were clowns. I did not wish, however, to become *one* character. I wished, rather, to present many characters; nor did I intend to limit myself as to subject, time, or place. This, together with my belief and practice that the performer should be his own dramatist, choreographer, scene and costume designer, and composer, arranger and, even occasionally, performer of the music, was a departure in the contemporary theater. Yet when I had my first hunch for what became my personal "theater" I didn't know I was working in an ancient tradition. (That of the mimes from Dorian Greek days down through the *Commoedia dell' Arte.*) Self-education such as mine can be extremely informal. And, oddly enough, considering how little of mime there is in the theater—and movies—today, I never have felt that an audience in any part of the world in which I have performed was mystified as to the meaning of my compositions. One explanation, of course, is that mime which is natural is a universal language.

And so when I was approached with an invitation to work in the movie medium I didn't consider that unnatural because what I myself do is a kind of mimed motion picture—without the camera to record it. But until approached (by Mr. Albert Lewin, then by Mr. Sol Lesser, after he had seen my "theater" at Philharmonic Auditorium in Los Angeles), I confess I had not given much thought to that medium in relation to myself. I had a full-time job making and performing all over America, Canada, and Europe some 150 compositions which ranged 3,000 years of modes and manners in human behavior; painting eight exhibitions of some 1,000 items; writing two books—*First Personal Plural* and *Love Possessed Juana*"† and, in between, working on two Guggenheim Fellowship research awards in Greece, Egypt, Spain, and the Near East. Not that I hadn't been approached by "talent scouts" before Mr. Lesser came to see me. But the "contactings" of the former convinced me that I was better off attending to my own work.

Only this past summer (1941) was I able for the first time to give concentrated attention, in relation to myself as a possible performer and screen writer, to the fascinating film medium. Mr. Lesser was the first motion picture producer to suggest that I do in the movies what he had seen me do in the theater. However, I shall not describe at this time the curious developments which followed this suggestion of collaboration.

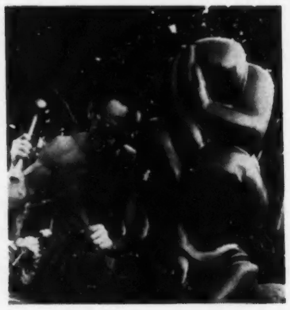
(Continued on page 38)

by Angna Enters

Opposite photograph
from "Antique a la Francaise"

Photograph by Ralph Samuels

LEON SAULTER



• Leon Saulter had the traditional humble beginnings that make a nice first part for the biography of famous artists. He was born in Wilno, Poland, thirty-three years ago and came to Detroit, Mich., with his parents at the age of thirteen. His formal education, copiously interlarded with hard work, came to an end two years later, at which point he set out to see—and possibly conquer—the world. His baggage consisted of a copy of Walt Whitman, whose *Song of the Open Road* made very appropriate reading as a medium-fast freight bore Leon westward. Since the sun was shining as the train clanked into Los Angeles, he gathered himself and Whitman together and decided he'd gone far enough.

He studied sculpture with E. Maier-Krieg. Good, practical experience came to him as an assistant on the Helena Modjeska monument in Anaheim, and Leon was able to develop his own æsthetic when he went to work for the Federal Art Project. Louis Danz, the sage of Anaheim, had considerable influence upon him. The project arranged several jobs for him, including two statues for the Bonita Union High School and "Pacifica," a large head for the Horace Mann High School.

The "Pacifica" was Leon Saulter's first diorite job. The extremely dense black stone, which takes a marvelous polish, really got him excited. Since the Egyptians, three thousand-plus years ago, very few people have had the patience and skill to bang this rock around. There was no longer much attraction for Saulter in modeling in clay and leaving the rest to a caster. The *taille-directe* was his dish, and the harder the material, the better he liked it.

Saulter's work is currently being shown at the James Vigeveno Galleries, 160 Bronwood Ave., West Los Angeles.

Buckley Mac-Gurrin

"When a search for an expression grows within an artist and finds an outlet in his chosen medium, it is then both a confession and an achievement.

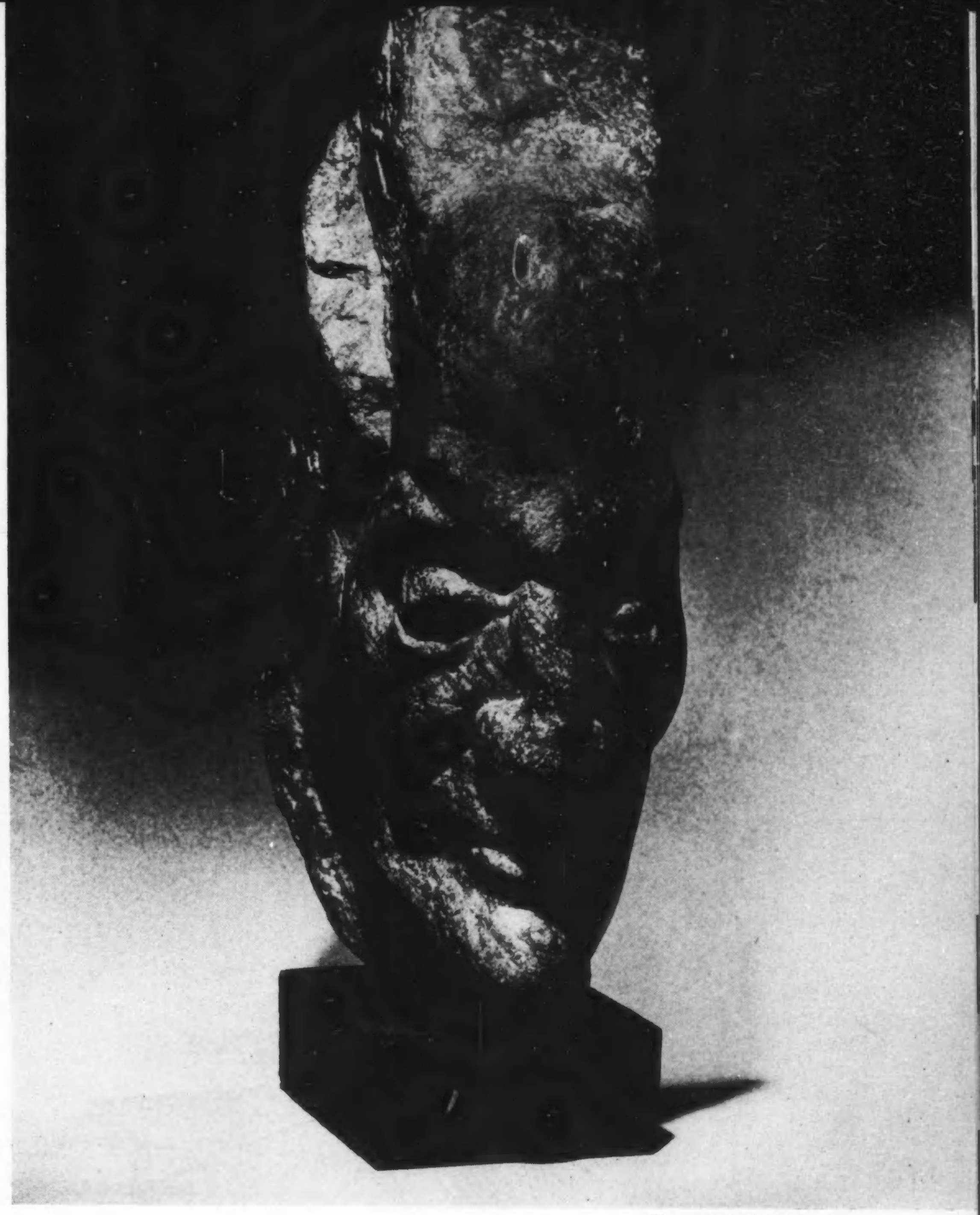
"I am going home to study the sculptures I did not dare to show. There, I have many monuments to my past and future errors."

Leon Saulter

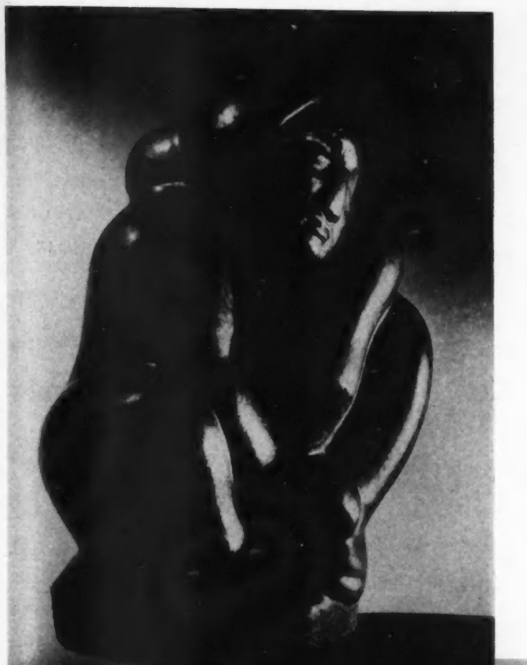
ABOVE: THE BRAT

LEFT: CYRANO DE BERGERAC

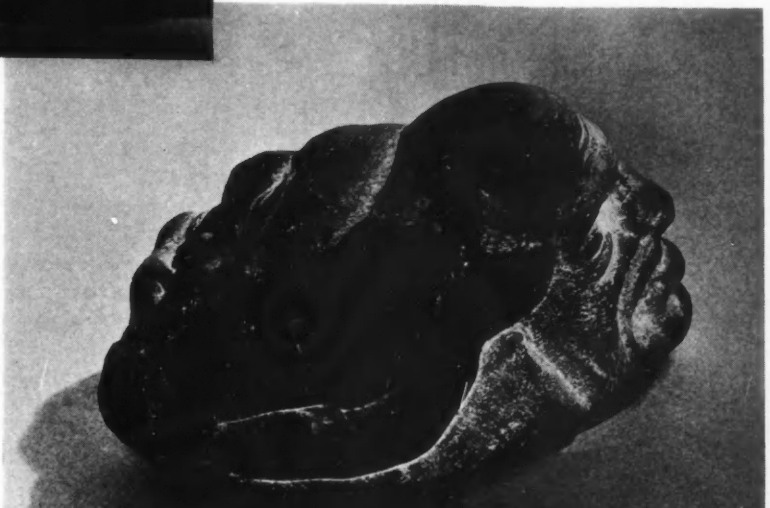
RIGHT: MEPHISTOPHELES



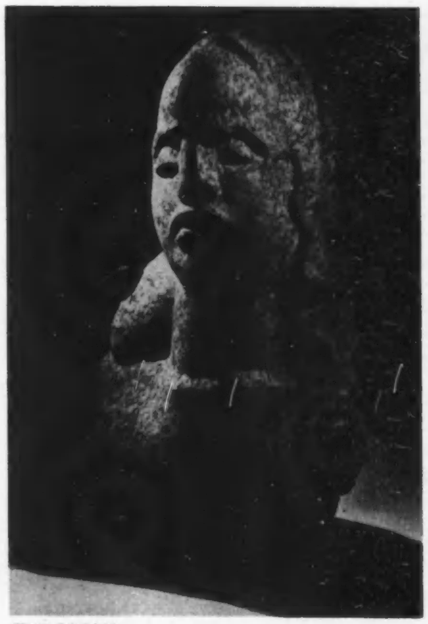
INTROSPECTION



Photographs by Ralph Samuels



SUSANNAH AND THE ELDERS



THE DREAM

ROY HARRIS

by Peter Yates

WHAT is it makes an artist American? Any nationality, but why American? Something he eats? Not what he learns in Paris. That vermifuge appendix keeps him up for a few years dodging the worms until of a sudden where is he? Dated. Lucky if he has a date.

It's tough to be after some fifteen years of unremitting, slogging effort a recognized genius, not dead yet, scarcely even mature or properly adolescent. How much do you really know? What can you really do? People want to hear what you have to say—in music. The whole merciless worldful of your would-be lovers will cut your throat, if you don't say it. It's like being Joe Louis. But you can't retire; and your toughest opponent is past success.

So Roy Harris—and listen to them pan him behind his back—like Virgil Thomson panning Sibelius. They're too bright to be White Knights: they have the anti-tank guns. Imminent potentials, but no juice. They don't know what a technic is, or a technique: they learned how it's done, learned it. They don't know that a creative problem exists, except the problem of getting somebody to give them a performance. Do you know what Harris did? He kept bringing manuscripts, fresh manuscripts, down to Rodzinski at the Philharmonic until Rodzinski had to hear it. If it was illegible, impossible, Harris didn't go home and rewrite it: he wrote fresh and went back. The idea was storming; grammar and punctuation seemed to be all he needed. It's part of the saga, because I heard it when they were still laughing at him in '33 at the Philharmonic. That was the year the Boston Symphony—Koussevitzky—performed and recorded *Symphony 1933*. If he could repeat, Harris was made.

In this country one success can put a man on top. Tense, tough, nervous, we want a winner, not a parlor-pleasure, want something big. Good is big. Gertrude Stein says touch a tree to it. Curiously, we don't want it obvious. Some of our pretending is foolish as a Colonial apartment; some of it our flowering like a home by Wright. Obvious, too, punch, sock, wallop, but intrinsic.

Harris hit it, one, two, three. Wrote a *Piano Sonata* and interested a pianist to tour with him and play it, interested clubs and such to pay the two of them to come and play it and hear him lecture on it. Three years ago Frances Mullen played some of the sonata to Fannie Dillon of Los Angeles, who was for a short time Harris' first teacher. Miss Dillon had never heard the sonata, but she recognized the material of it: he brought it to his first lesson. Apocrypha—maybe?

Opus 2 was a *Concerto for Piano*. Requiring a technique like Hofmann and double orchestra? Oh, no! Half a dozen chamber instruments—sufficient with the idea. So one evening it got on the radio, one of those charitable half-hours, but the public didn't hear them so often in those early days nine or ten years ago. People knew they were hearing something: this was different; this was theirs. Why? I asked that at the beginning. Let people hear a work of Harris or a work of Ives: they know. Letters came pouring in, and Columbia recorded the *Concerto*. You and I don't write letters, we're amateurs; but people do.

Harris kept on plugging and learning, digested what he had learned here and what he had learned in Paris. He got to Koussevitzky; and some group started playing his *Trio*. He wrote what he had to say. Envy and enemies, enthusiasts and nuts appeared. He was on his way. Sophisticates waited for the knockout.

He had it. *Symphony 1933, Johnny Comes Marching Home*, performances, recordings. He got jobs and commissions. He was on his way. But he didn't forget his problems. He poured it out, but he kept on fighting those problems.

Study of old music, Bach's *Art of Fugue*, Sweelinck's *Chromatic Fantasy*, the choral music of Okeghem, de Pres, de Lassus, led him far into treacherous fields. The White Knight banged around, like Paul Bunyan picked up lakes, starved in a French idiom. When he was good he was exciting; when he was bad he was perfect. His friends didn't like him perfect; his enemies didn't like the exciting idiom. Everybody had a crack at him. He tried to please everybody. He went on doing business. He didn't forget those problems.

He never stayed sweet, and he never really got small. Sometimes he got thin, jeweled a few didoes. Then he went to the Westminster Choir School to teach and turned out an a cappella *Symphony for Voices* on poems of Walt Whitman. He was on his way. When he had a group to write for, he knew what to do.

Koussevitzky went on playing him, but he wasn't really champ until Toscanini broadcast the *Third Symphony*. Then everybody knew it. The *Third Symphony* got performances back and forth across the country—almost as big a breeze that year as Weinberger's ephemeral *Spreading Chestnut Tree*. People knew the difference. Creatures who make up programs preferred the Weinberger, of course: it was easy, boxoffice. But Harris drew.

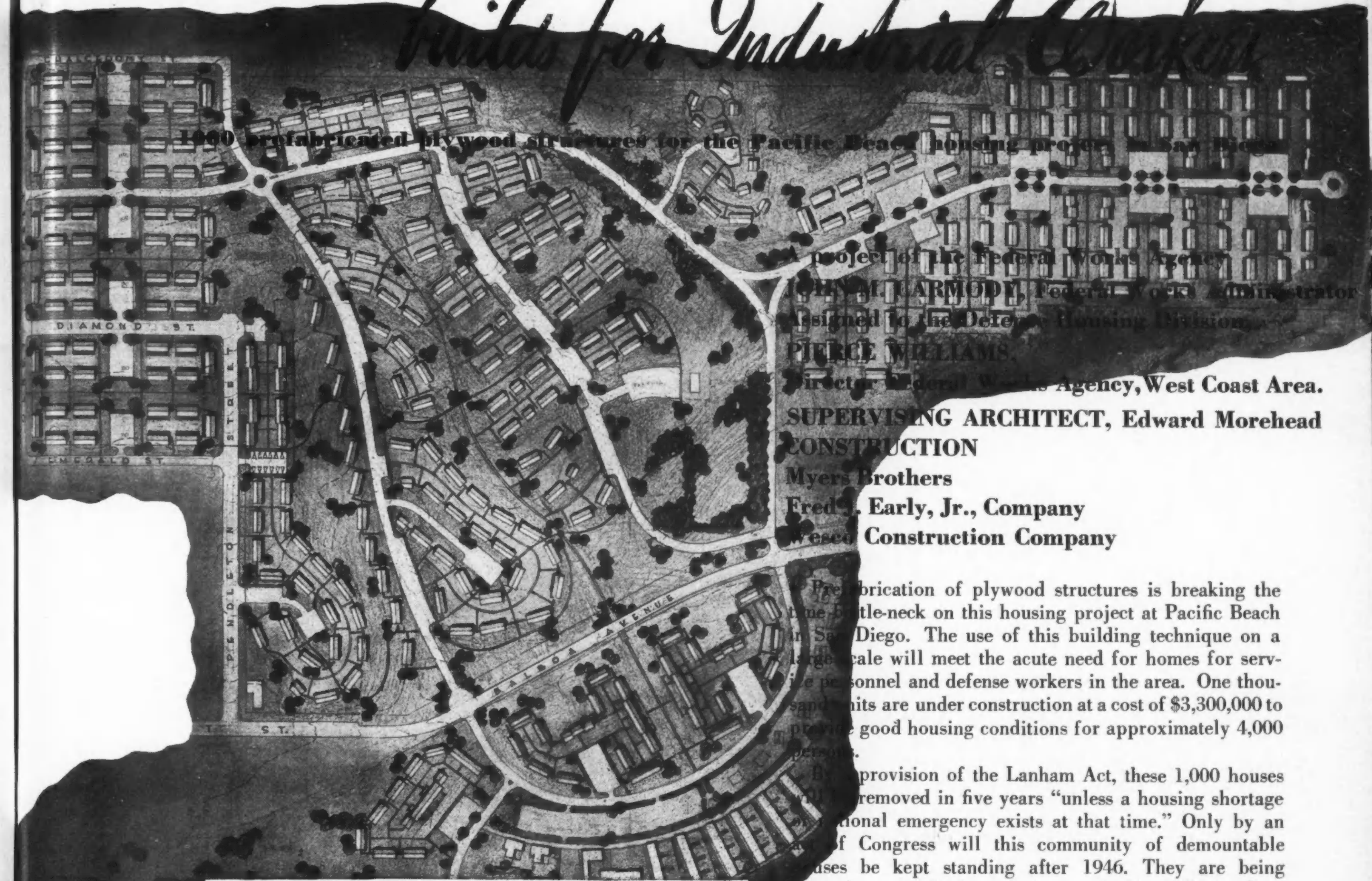
Where is he now? Well, at Cornell University, teaching music. He was here in May. His family home is within a buzzard's-eye view of Los Angeles. On the way out and back he heard music of his performed. One big college band commissioned and performed a *Concerto for Piano and Band*, a swell idea—nobody believes it until you say it twice. Another also played a piece also commissioned. Eastman School of Music performed an *American Folk-Song Symphony* with chorus. He is now working on a commissioned new symphony for the New York Philharmonic Symphony, for their centennial. He has so many commissions he doesn't know what to do.

All right, then, what is to makes Roy Harris American, so that people know it and eat it up, so that performers enjoy giving it to audiences? Well, if you will talk to him—easily done if he's in reach, he's no remote soul—you will find him curious, not anxious, listening, not demanding, excited with ideas that are turning into solid material, unpretentious. Some American-born composers affect a European accent. Not Harris. He's one of us, and his music knows it.

Not so long ago the Roth Quartet played a series of concerts at the University of Southern California, ending with the *Four Preludes and Fugues* of Roy Harris, just about his latest work as much as one can keep up with him. Two or three present who know his work from the beginning agreed it was the best yet. I know he likes it. He told me. But he hasn't forgotten those problems.

builds for Industrial Workers

1000 prefabricated plywood structures for the Pacific Beach housing project in San Diego



A project of the Federal Works Agency
JOHN M. CARMODY, Federal Works Administrator
Assigned to the Defense Housing Division,
PIERCE WILLIAMS,
Director Federal Works Agency, West Coast Area.

SUPERVISING ARCHITECT, Edward Morehead

CONSTRUCTION
Myers Brothers
Fred J. Early, Jr., Company
Wesco Construction Company

Prefabrication of plywood structures is breaking the time-bottle-neck on this housing project at Pacific Beach in San Diego. The use of this building technique on a large scale will meet the acute need for homes for service personnel and defense workers in the area. One thousand units are under construction at a cost of $3,300,000 to provide good housing conditions for approximately 4,000 persons.

By a provision of the Lanham Act, these 1,000 houses will be removed in five years "unless a housing shortage or national emergency exists at that time." Only by an act of Congress will this community of demountable houses be kept standing after 1946. They are being erected on a well-planned site overlooking Mission Bay.

Prefabrication is being done in National City and the panels are transported to the building site for assembly. The houses are being constructed of four-foot modules, using plywood for flooring, walls and ceilings, and roofing structure. The parts are joined together in such a way that the joints are tightly sealed, yet the various parts may be easily dismantled for shipment to another location.

The project is designed primarily to meet the demands of low wage earners who cannot afford to pay from 25 to 40 per cent of their income for shelter and those families in the low income brackets who now are housed in substandard dwellings—houses which fail to meet the normal requirements for light, ventilation and sanitation.

Particular thought has been given to street design for the project. Project roads have *(Continued on Page 42)*

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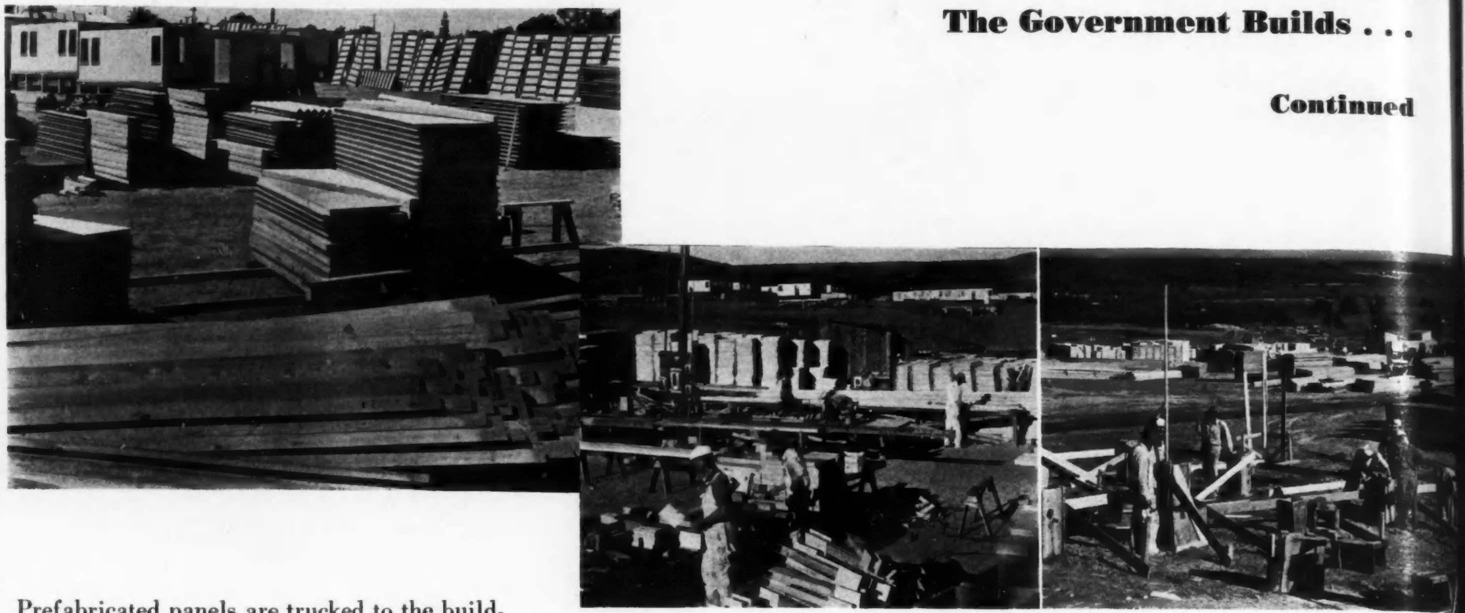
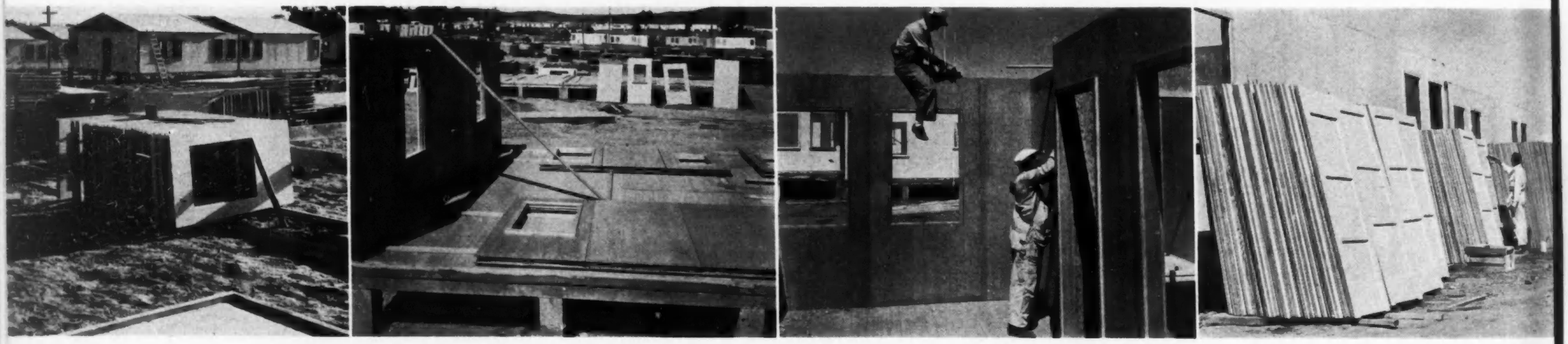
The Government Builds . . .

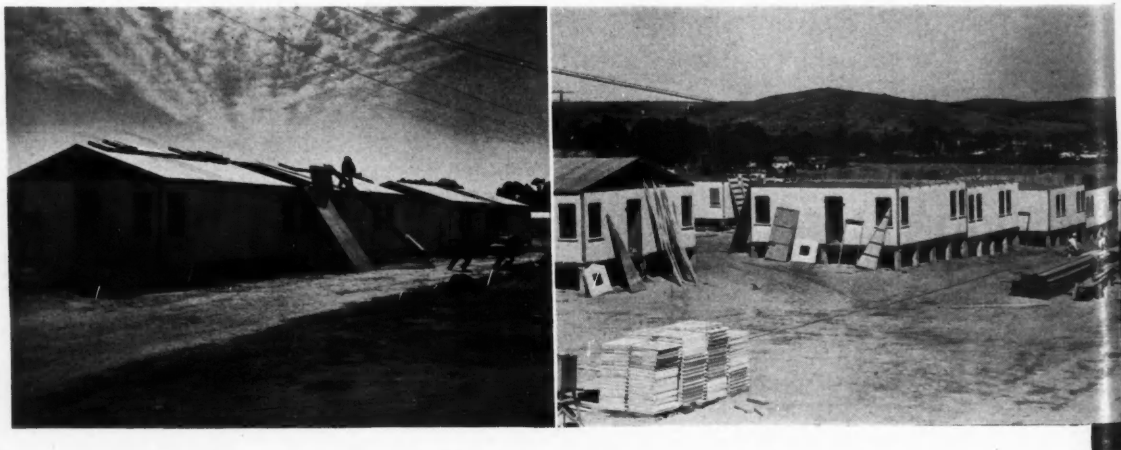
Continued



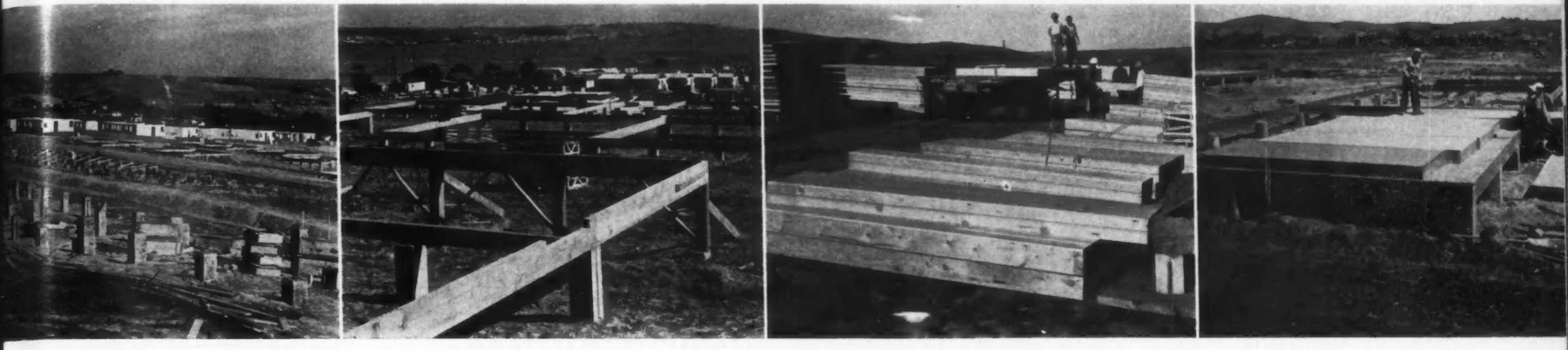
Prefabricated panels are trucked to the building site, where floors have been mounted on sturdy concrete foundations. The floors have been prepared for the mounting of the panels to provide the various room spaces. This utilizes a relatively new but thoroughly tested method of construction.



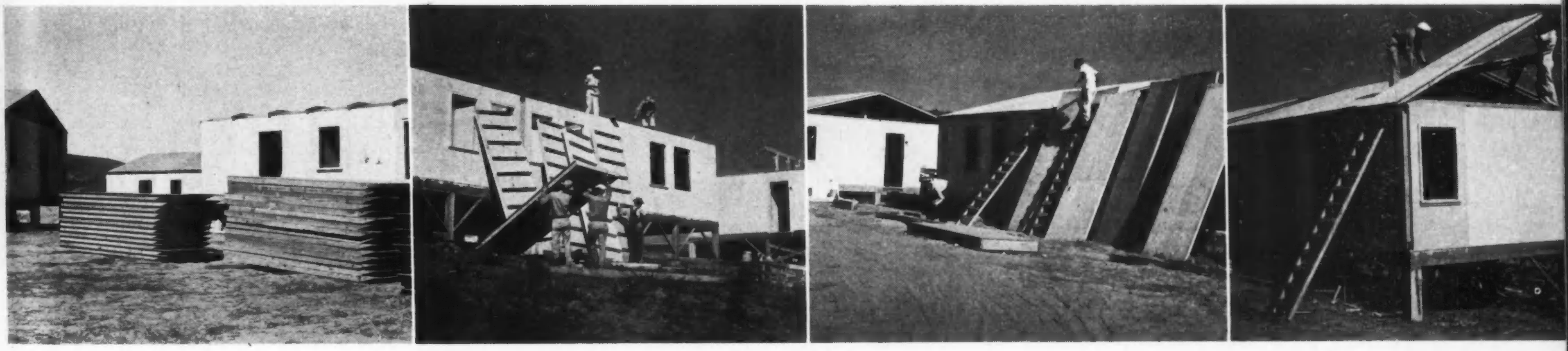
Walls are quickly put in place with a minimum expenditure of man-hours, making possible the erection of a large number of units in a given time. No carpentry in the usual sense is necessary in the actual erection of the houses.



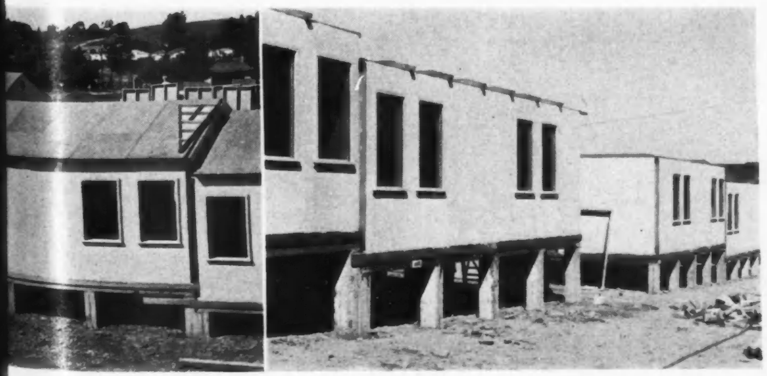
The completed houses have a pleasing appearance and can be painted on the outside and papered, painted, or canvased on the inside. The panels are weatherproofed in the plant, and are made by a unique system of pressure-gluing.

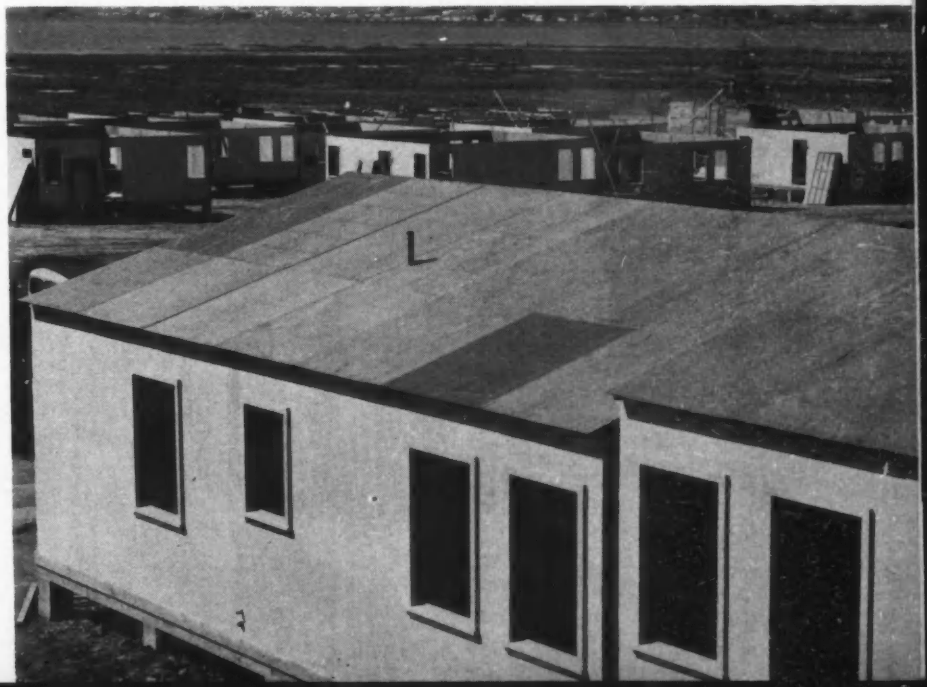


The use of plywood structures for national defense housing makes possible great speed in execution without sacrifice of structural strength. Below: Prefabricated roof sections are put into place for final completion.



All photographs by Brett Weston





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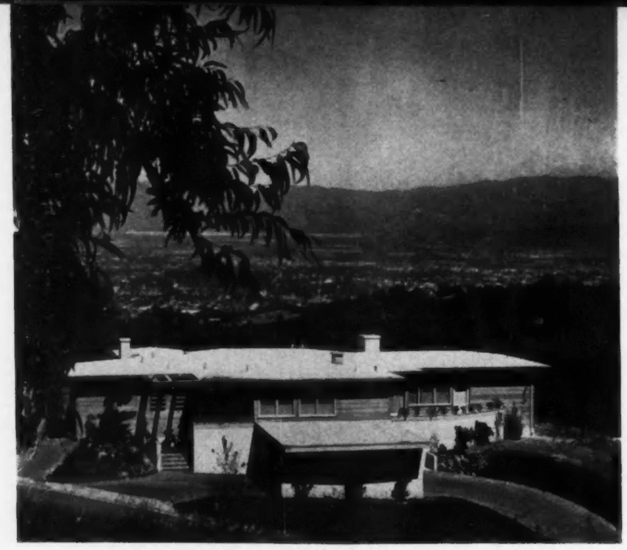
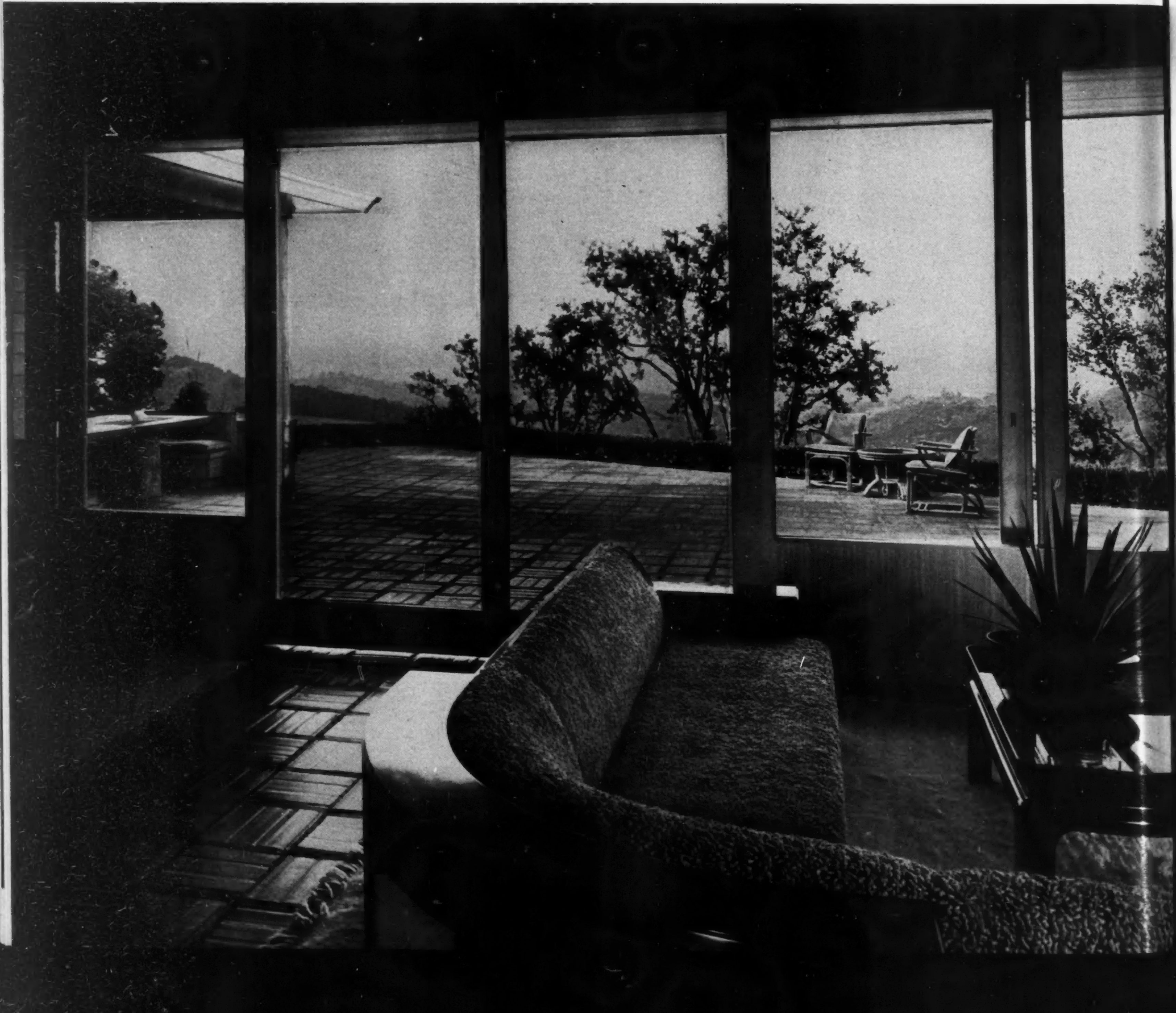
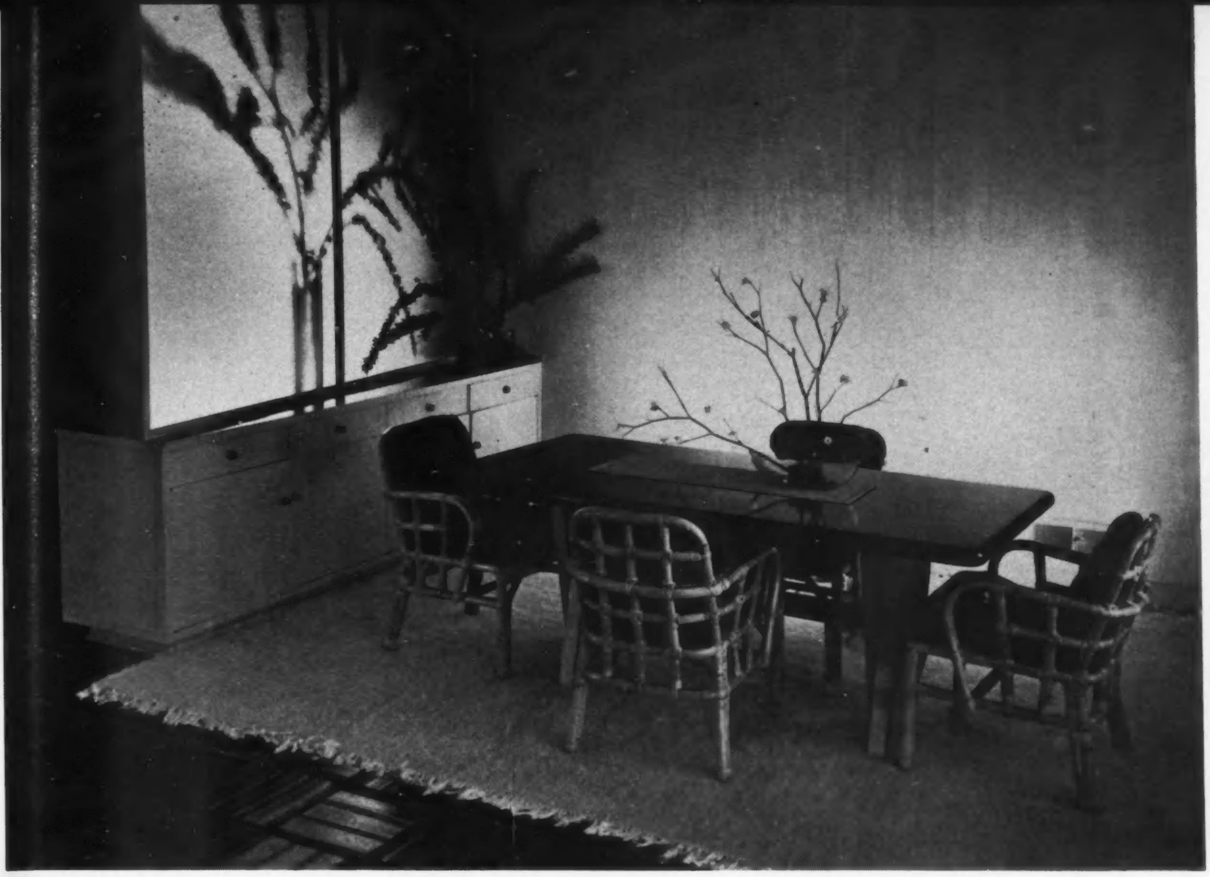


Owners, Mr. and Mrs. George Behrendt
Location, Los Angeles, California
Architect, Sumner Spaulding, F. A. I. A.
Interiors, Paul T. Frankl
Builder, Sidney Weisman

Country house in town

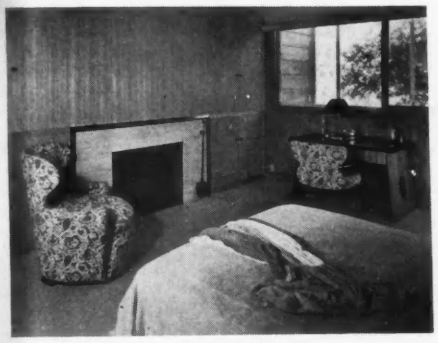
White Cambodian rugs are used on the stained tile floors. The large sofa in brown and red lacquer is upholstered in café au lait cable looped cotton

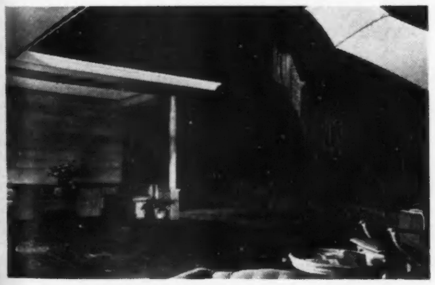




Charles Potts

The dining room table has a natural combed wood trestle base with dark brown lacquered top. Rattan chairs have cushions of black Chinese silk with red welting.

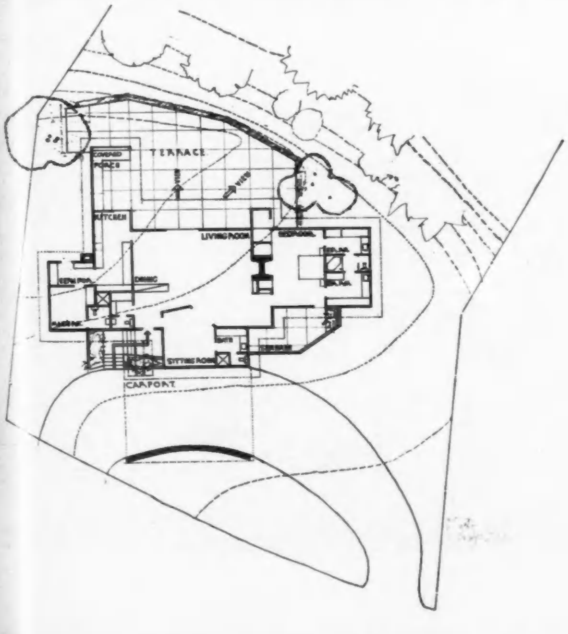




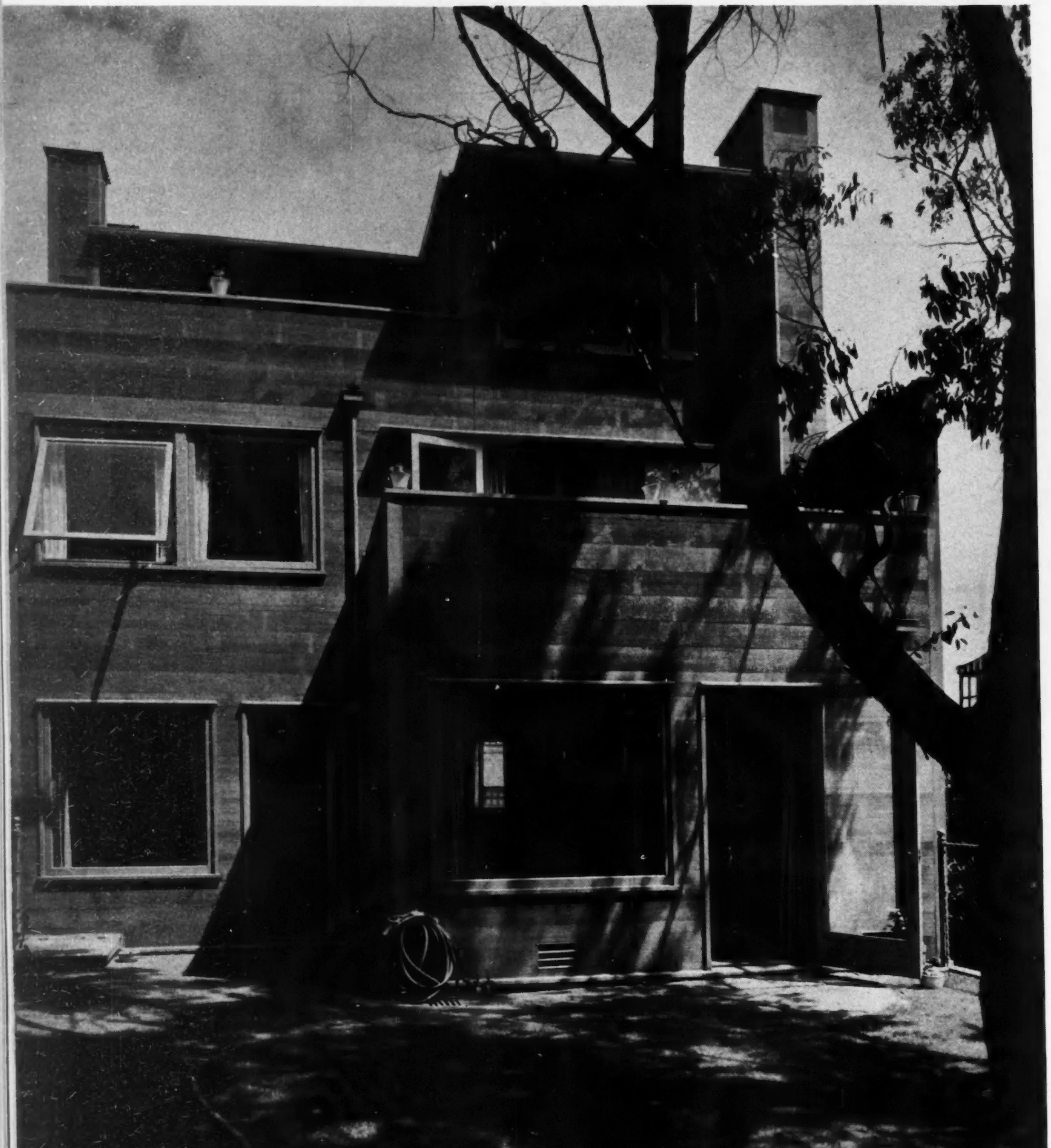
• The site gives the owners all the advantages of a week-end country house, but is within easy commuting distance. The property is near a planned freeway which connects with downtown areas. A natural growth of live oaks and mountain holly makes a perfect setting for the house. Wild strawberries cover the sloping hill.

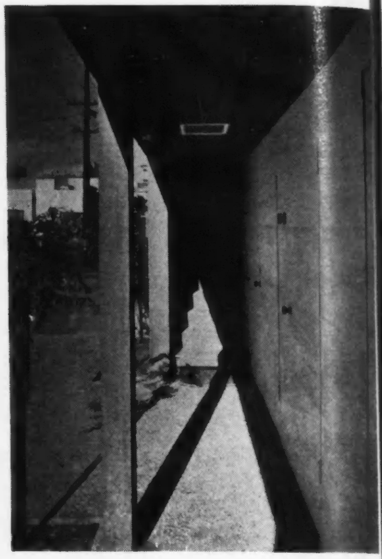
The exterior walls are of redwood; the interior walls, plywood and weldtex. Accoustical plaster has been used throughout in order to insure quiet. The lighting system provides the living areas with light without the source being visible.

The combined living room and dining room opens to a large terrace which is made a continuation of the enclosed areas by the use of continuous tile flooring. The large owners' bedroom connects with two dressing rooms on each side of the bath, and is served by a small walled terrace for sun bathing. The entrance has a large fiber glass separation. Off the living room there is a small study with bath. A wall of crystal plate glass is used as separation between the living-dining room and the terrace. The entire house takes full advantage of a magnificent sweeping view of the valley, the city, and the distant mountains. The kitchen is well placed in relation to the dining area and the outdoor eating space. The car port opens at both ends, eliminating the necessity of backing out.



Photographs by Roger Sturtevant





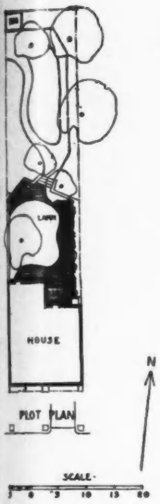
HOUSE
PLOT PL
DECK
GUEST R
SECO
CL
BA

**Owners,
Mr. and Mrs. Harley Steve**

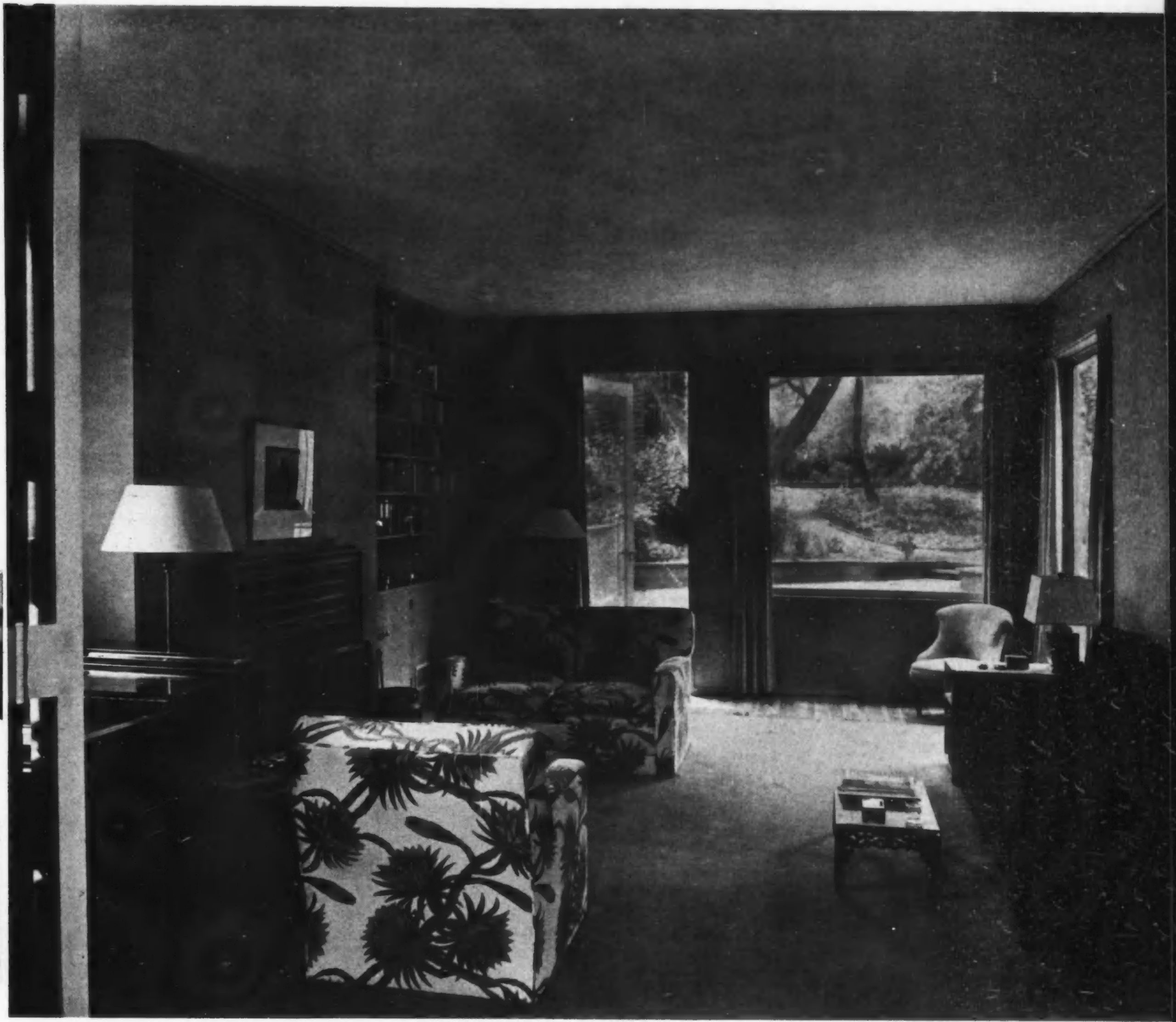
Location, San Francisco

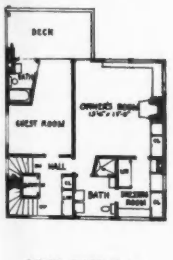
**Architect,
William Wilson Wurster, A**

TOWN HOUSE

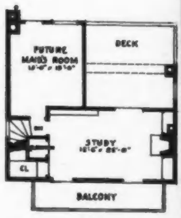

LAWN
HOUSE
N
SCALE
0
5
10
15
20

PLOT PLAN

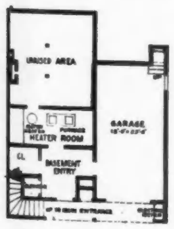



DECK
BATH
GUEST ROOM
OWNER'S ROOM
13'6" x 17'0"
HALL
CL
BATH
DRESSING ROOM
CL

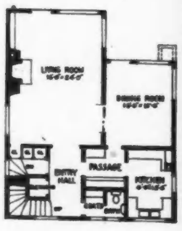
SECOND FLOOR PLAN


FUTURE
MAID'S ROOM
DECK
STUDY
CL
BALCONY

THIRD FLOOR PLAN


RAISED AREA
HEATER ROOM
GARAGE
CL
BASEMENT
ENTRY

BASEMENT PLAN

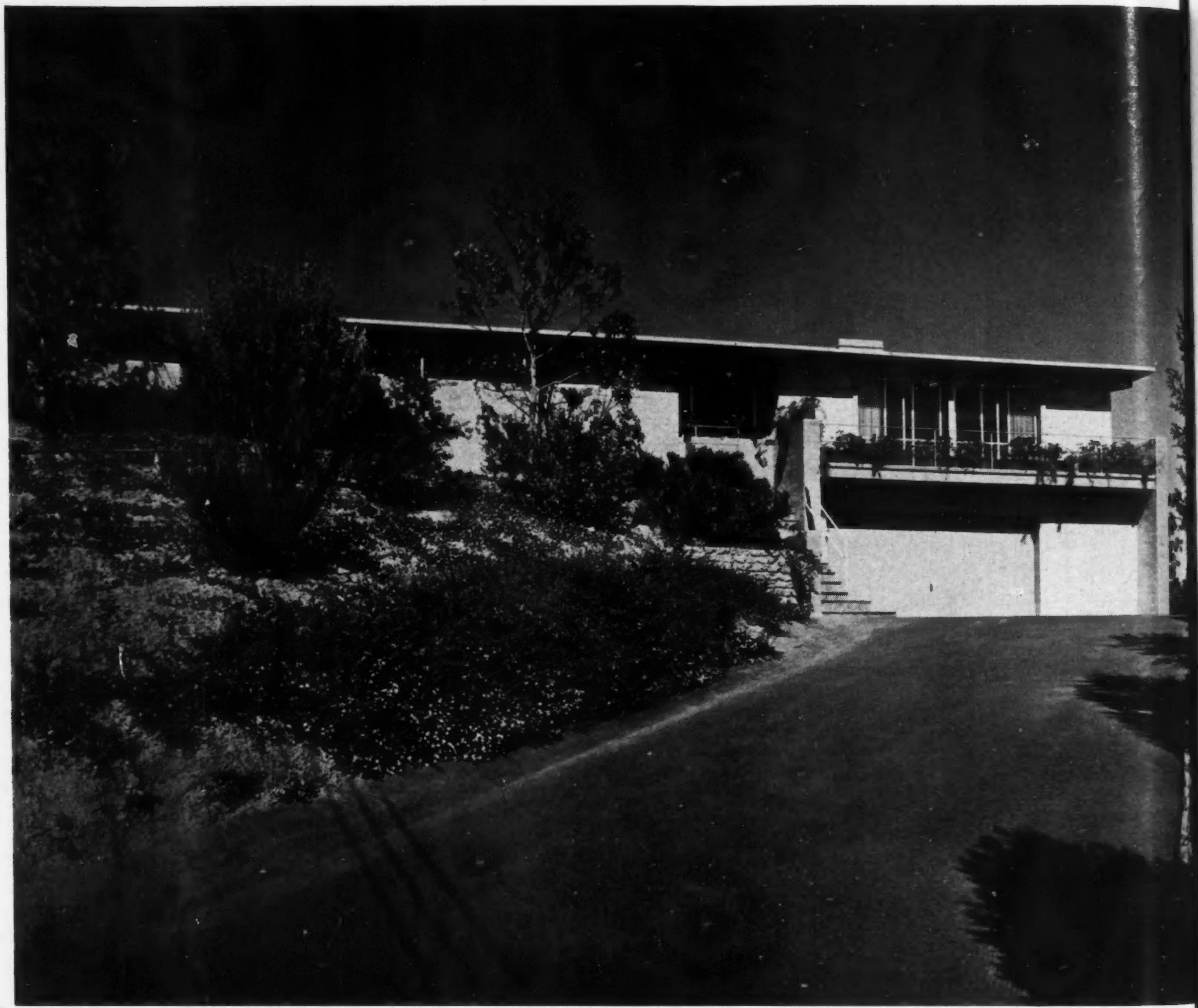

LIVING ROOM
DINING ROOM
ENTRY
HALL
PASSAGE
KITCHEN

FIRST FLOOR PLAN

• The house, on a narrow city lot, is actually built to extend to the property lines. The scheme with four stories was evolved to allow a maximum of light and sunshine even if adjacent property owners should build immediately. The high north view to the bay also entered into the decision to have the top story. Perhaps the clue to this scheme is the future elevator to be placed at the center of the main stairway, giving easy access between floors. Outdoor living from the upper floors is provided by decks on two levels, both on the sunny side of the house. The upper deck is partially roofed and there is a wall on the west for wind protection.

Both exterior and interior walls are of selected grades of vertical grain Douglas fir and Noble fir. Exterior siding is 1" x 10" flush boards, rough on the exposed face and treated with bleaching oil. The trim is white on certain openings and khaki on others. The rather indefinable quality of intimacy between indoors and the garden is accomplished by the use of large undivided sections of glass, operated on awning-type reversible hardware. The climate requires comparatively little ventilation, permitting a minimum of window accessories, and results in a pleasant relation between interior and exterior.

SMALL HOUSE ON A HILL



Photographs by Julius Sh

• The views to the south and west of the site, and of the Pacific Ocean in the background, were the determining objectives in the design of this two-bedroom house. To this end the plan was skillfully oriented and the generous fenestration, the system of balconies, and the wide porches open the house to the magnificent view by day and by night.

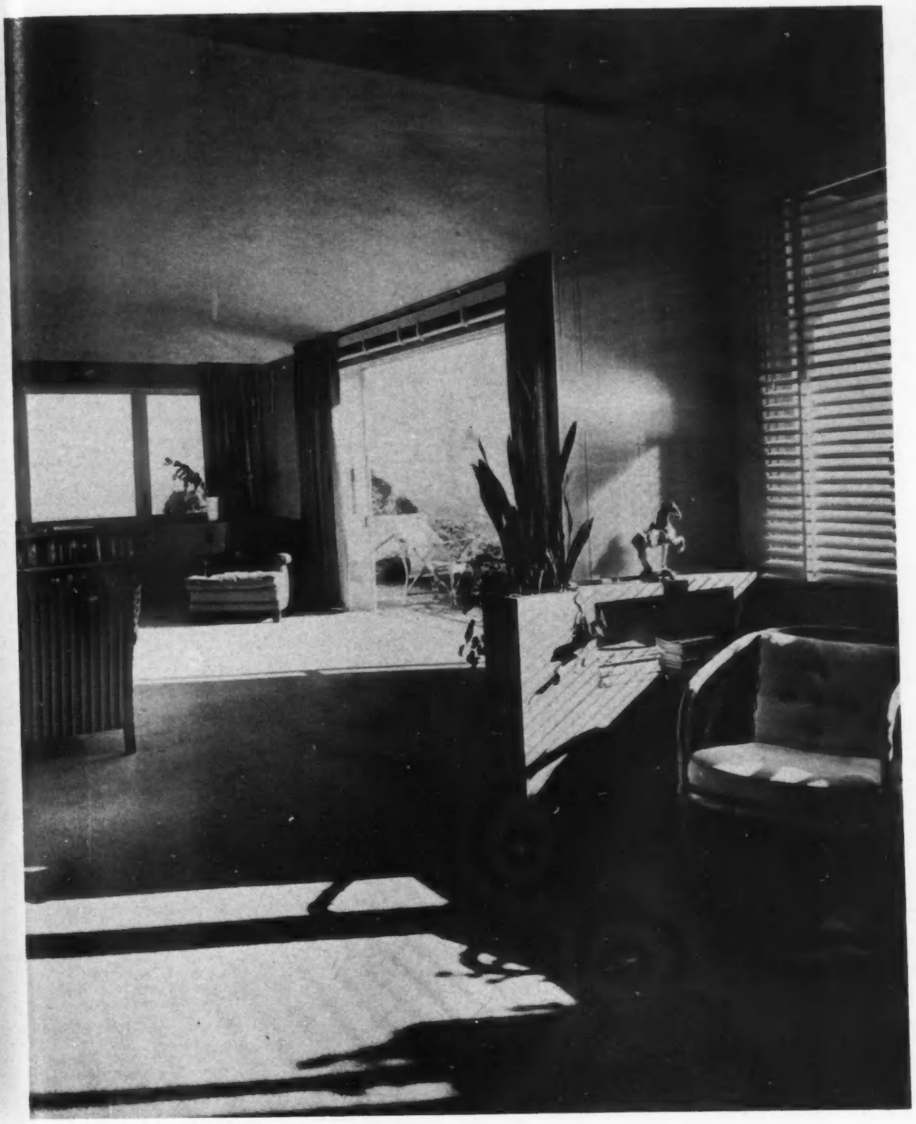
The compact plan with its economical arrangement of the three bathrooms gives a definite separation of sleeping, social, and service quarters. The house was planned with a minimum of excavation, taking advantage of the slope of the hill, which made it possible to have at little expense a playroom connecting to a loggia and terrace on the lower level. The long, horizontal lines of the house successfully achieve an intimate association with the site.

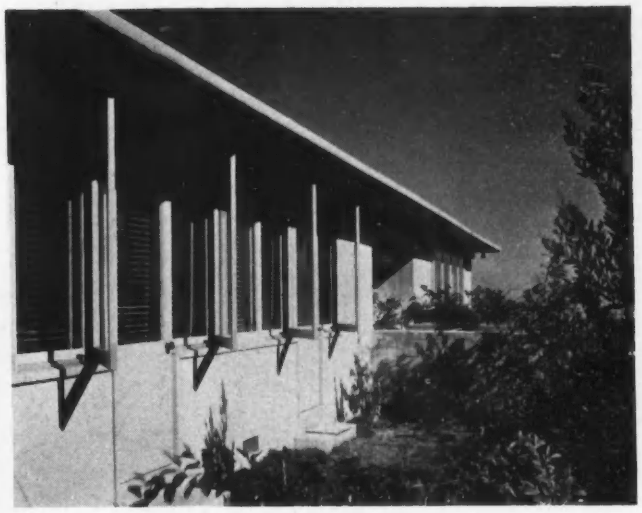
The exterior walls up to the window sills are in brick painted a warm gray with the remainder in stucco painted a lighter shade of gray. The steps are dark red tile and the soffit of the roof overhang is in Douglas fir plywood painted blue.

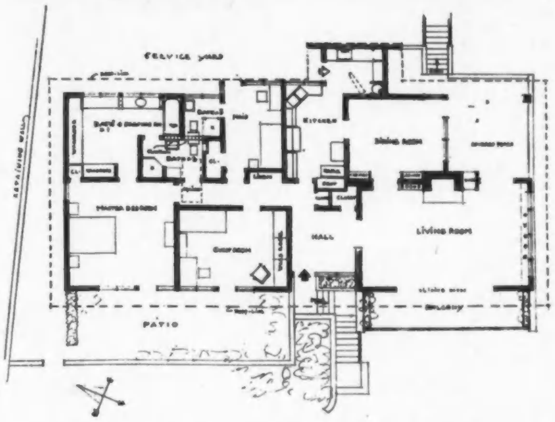
Owner, Houston Branch
Location, Hollywood, California
Designer, J. R. Davidson

aphs by Julius Sh

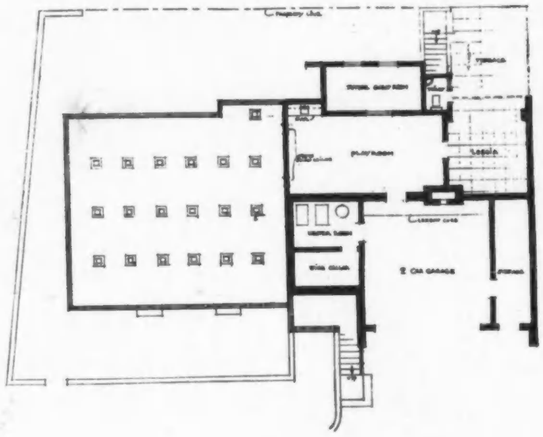
fornia





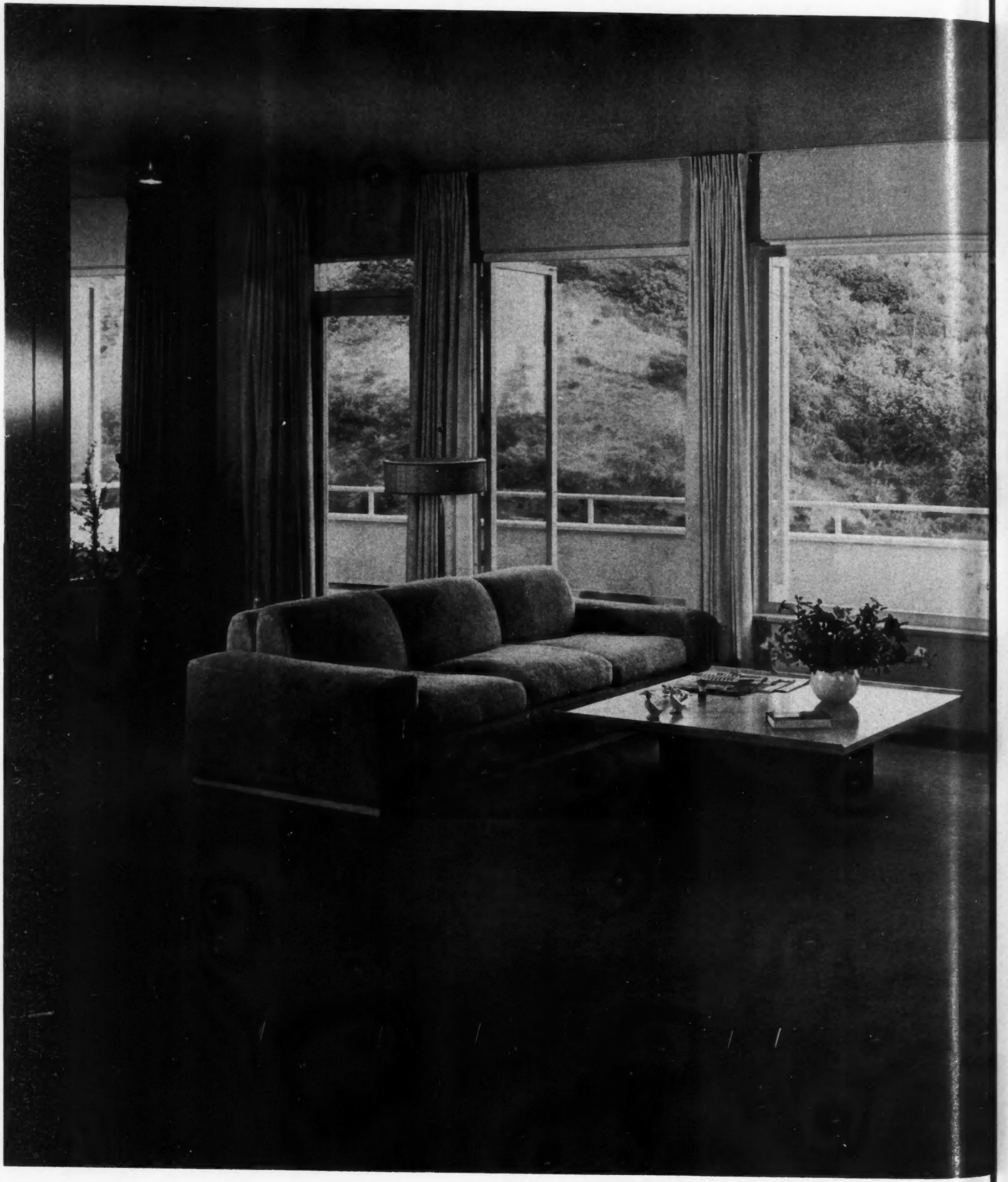


SERVICE YARD
RETAINING WALL
KITCHEN
DINING ROOM
BATH
CL.
MASTER BEDROOM
GUEST ROOM
HALL
LIVING ROOM
BALCONY
PATIO

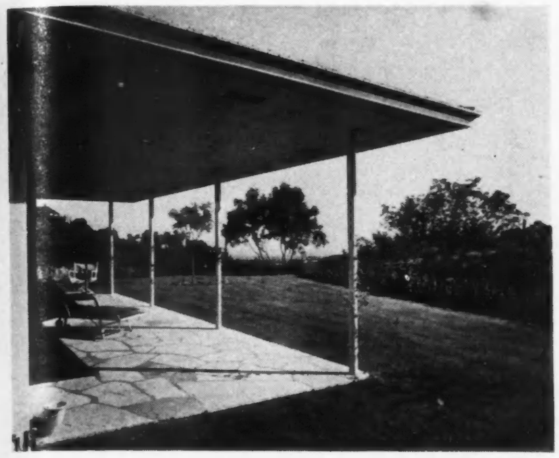


property line
TERRACE
PLAYROOM
LOGGIA
2 CAR GARAGE

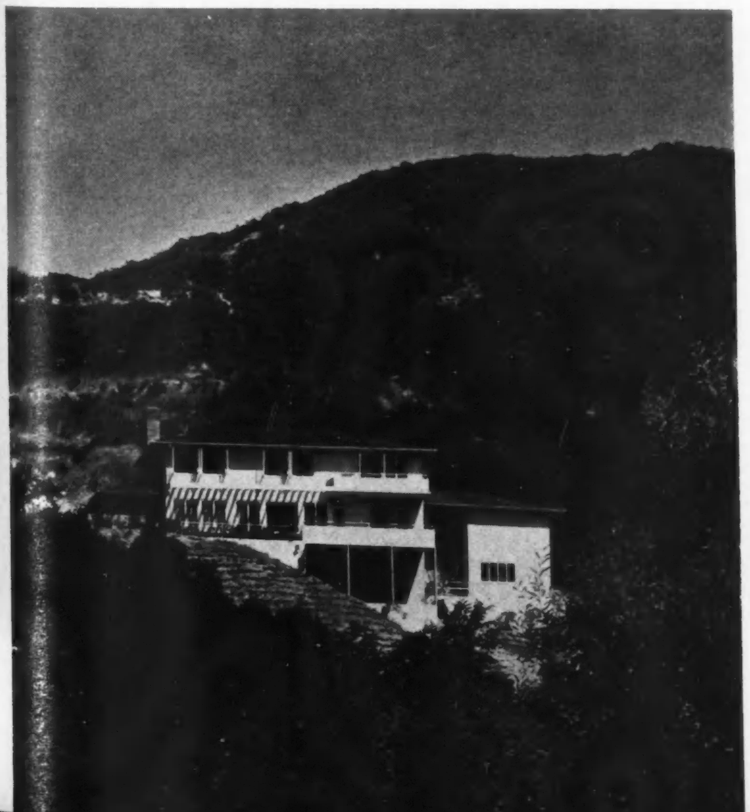
House overlooking a canyon



Owners, Blair and John Auer
Designer, Paul Laszlo
Location, Bel-Air, Los Angeles, California
Builder, H. M. Keller Company



Photographs by Julius Shulman

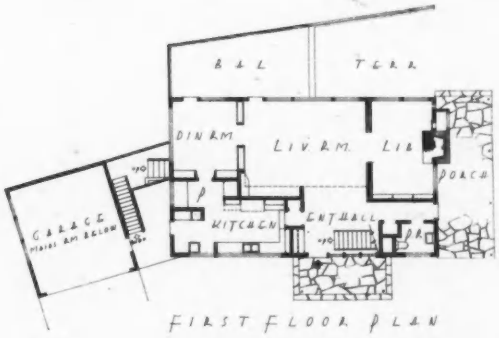


• The irregular site presented a difficult and unusual problem for the designer. A small part of the peculiarly shaped lot was entirely level, while the remainder was a very steep hill. Reversing the usual procedure in such cases, the main part of the house was placed on the hillside and the flat space was used for the garden.

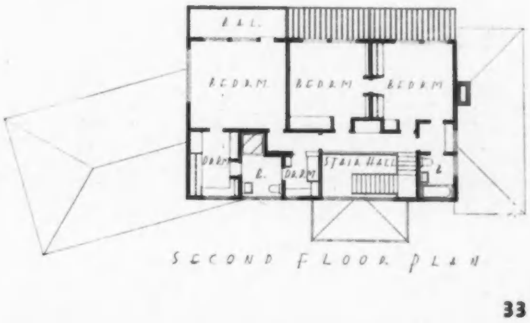
The entire architectural scheme for the house was developed from the inside out so that the arrangement of the rooms, the placing of the furniture, and the decorative motifs resulted in a pleasant, natural coordination.

The house is smartly modern and, due to the willing and understanding cooperation of the owners, the designer was able to express his excellent ideas well within a carefully planned building budget. The floor plan is simple and functional. The walls are very simple—some paneled in plywood, others painted in pastel shades. The dining room, living room, and library all open upon a large terrace overlooking the canyon. Entrance, service, and downstairs bathroom face the street. The same scheme is followed on the second floor, with dressing rooms, bathrooms, and stair hall facing the street, and three bedrooms, one of which has a small balcony.

The house is beautifully decorated, the furniture having been created by the designer. Carpeting is tweedpoint.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

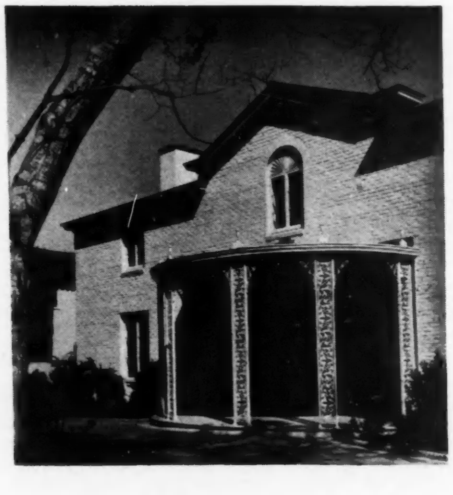
New Orleans Colonial

Photographs by Maynard L. Parker

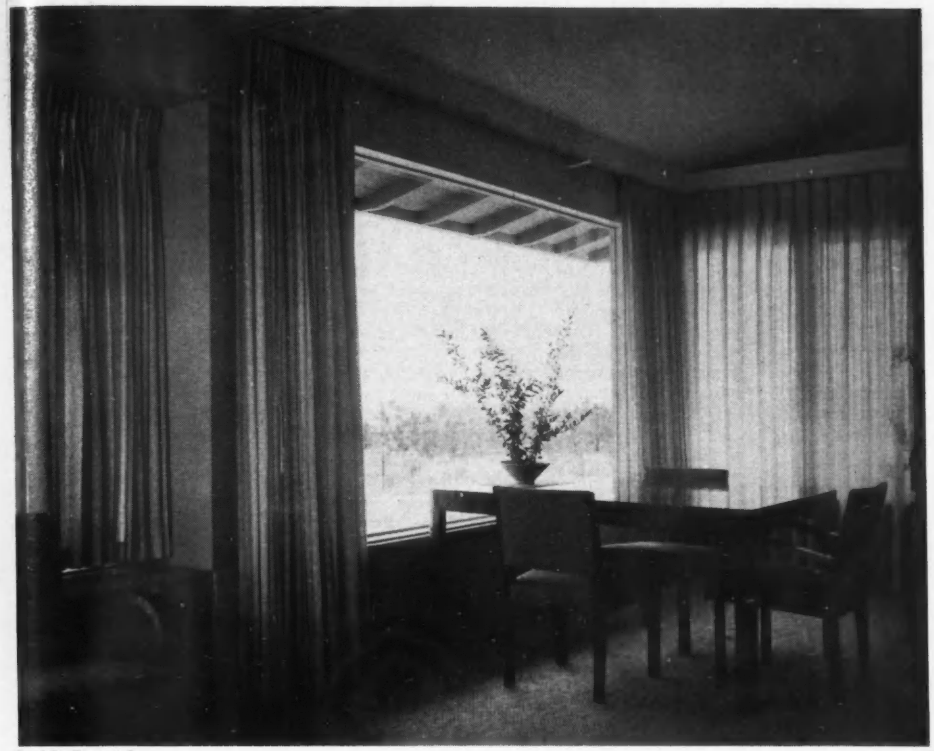
Owner, Mrs. M. R. Osburn, Los Angeles
Architect, Wallace Neff, A. I. A.
Interiors, John S. Mason of Cheesewright, Mason & Company
Special Furniture, Grosfeld House
General Contractor, William C. Warmington
Landscape Architects, Shoen & King

THIS house is an example of New Orleans Colonial with a simplicity suggestive of the modern. Although large, its bulk is carefully handled, with the result that it presents an exterior of very pleasing proportions. The floor plan is such that the entrance hall becomes a reception room from which guests may be taken to either the living room, sun room, or dining room without a feeling of seeing the house all at one time. A feature of the exterior is the use of white wrought iron which lends a strong note of dignity.

The decorator had an interesting problem which called for harmonious assembling of good but old pieces from the previous home, combined with modernized ideas with regard to texture and color. A good example of this is the use of Glassic furniture along with several other new pieces in the sun room where the mirrored mantel becomes a beautiful decorative note. Mr. Mason in furnishing the sun room made special designs and selected colors which were executed by Grosfeld House. The color scheme of the room is derived from the white magnolia chintz which has a Cerulean blue background and touches of raspberry red. The ceiling and rug are in blue tones, while the crystal-like card group is upholstered in red patent leather. The use of textured fiesta carpeting in harmonizing colors forms a smart background for the modernized feeling of the house.



Small house



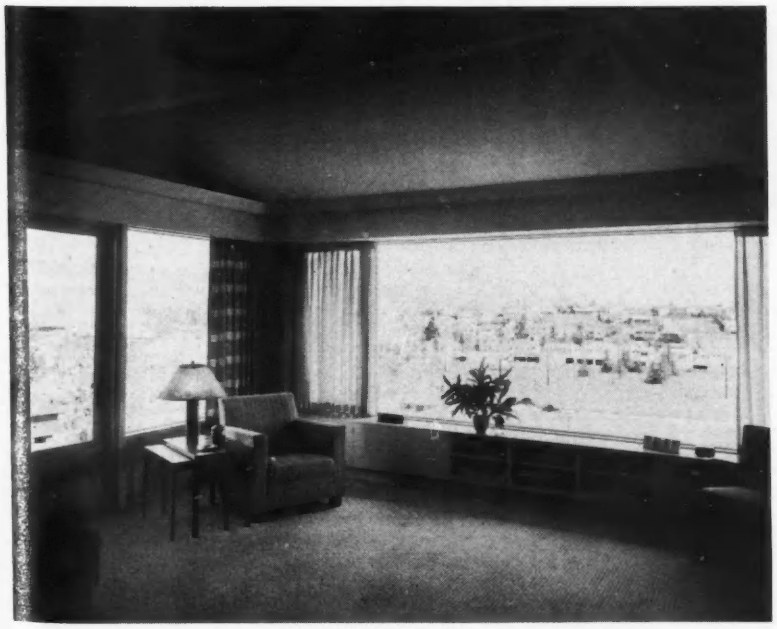
Fred R. Dapprich

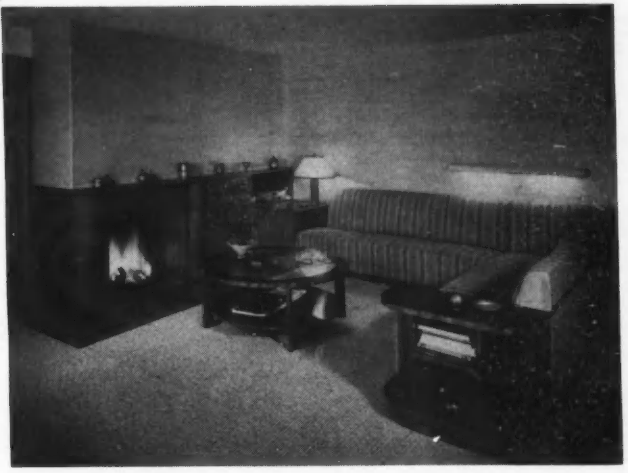
THE contours of the ground and the owner's desire for sunny garden areas dictated the location of the house on this sloping hillside. The view toward the city and the relationship of the rooms to the garden determined the arrangement of the plan. The garden side of the house opens to the outdoors, with walls of glass on three sides of the first floor.

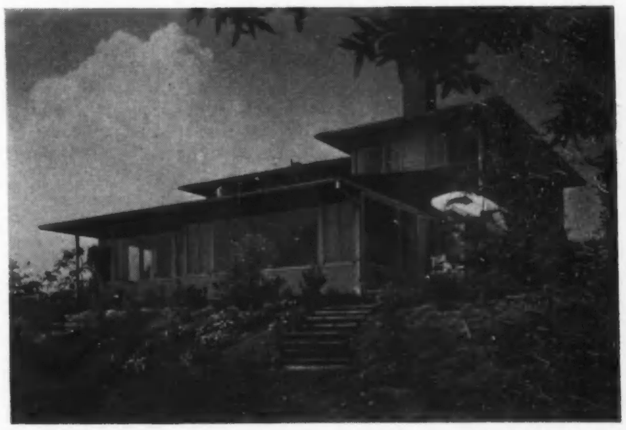
In the living room window corner, semi-transparent draperies form whole walls; those on one side are blue-green chenille, those on the other are of natural cotton. The sloping portion of the ceiling is soft blue-green and is illuminated by cove lighting. The floor covering is a mixture of cotton and linen in red-brown and natural.

The open character of the dining room is achieved by large areas of plate glass. To the right sliding doors lead directly to an outdoor dining terrace. The extension table is of a special American walnut with chairs to match. The chairs are upholstered in hand-woven cotton fabric and have been designed as comfortable living room pieces.

The living room corner is grouped about the fireplace. The jambs and hearth are red-brown colored cement which has been waxed.







Owners, Mr. and Mrs. John H. Trebler, Los Angeles
Architects, Erle Webster and Adrian Wilson
Interior Designers, Honor Easton and Alyne Whalen
Landscape Architect, Geraldine Knight Scott

PRODUCTS and PRACTICES

PACIFIC BEACH CONSTRUCTION DATA

The Pacific Beach National Defense Housing Project, under construction by the Federal Works Defense Housing Division in the San Diego area, calls for the construction of 1,000 prefabricated dwellings for industrial workers. It is located on the site of 220 acres of rolling land, sloping gently to the south and overlooking Mission Bay. It is within the city limits and in the section of San Diego which will be developed rapidly as the city grows. The utilities will be obtained from the city. Individual gas heat will be used. The houses are of twin design of one story with two bedrooms. Prefabricatd panels are mounted on a masonry foundation. The contracts for construction are held by Myers Bros. of Los Angeles, Fred J. Early, Jr., Company of San Francisco, and the Wesco Construction Company of Los Angeles. Contract for work on the utilities was awarded to R. E. Hazard & Son, San Diego. The supervising architect is Edward Morehead of San Diego.

Prefabricated plywood panels are being supplied by Plywood Structures of San Diego, under license from Plywood Structures of Los Angeles. The latter is headed by W. E. Wilson, structural engineer; C. A. Balch, architect, and R. G. Lockhart, construction superintendent. The company has made available adequately engineered, properly fabricated, standardized assemblies of modern plywood suitable for a wide variety of structural uses. The assemblies are made by joining the proper grade of plywood to a framework of Douglas fir by means of self-bonding, water-resistant glue under enormous, controlled pressure. The resulting units are stronger and more rigid than comparable conventional construction. These units may have incorporated at the factory all the features desired, such as windows, doors, insulation, vapor seal, electrical outlets, etc. The standardized factory-built units are assembled into the complete building by a unique system of pressure-gluing the field joints between panels. The entire structure then becomes a 100-per cent pressure-glued job.

The system of prefabricated panel construction and assembly developed by Plywood Structures is not basically new. The fundamental principles have been developed by the Forest Products Laboratory at Madison Wisconsin. The work done in this connection by this United States Governmental agency dates back over a five or six year period. Some of their model houses are five years old. The basic principle developed in this research and experimental work involves the use of the wall coverings of plywood to assist in carrying the load imposed upon the wall. This is known as the "stressed-skin" principle and is extensively used in airplane design.

In the case of the housing unit here under consideration, the construction consists of a cellular structure closed on the outside by standard plywood panels. By utilizing the structural value of the two surfaces, the interior framework, which replaces the studs in conventional construction, may be materially reduced. Even with this reduction in material, repeated tests have demonstrated that this type of construction results in a stronger and stiffer wall than the usual types of frame or frame and stucco construction.

Plywood Structures has adopted the general system of construction developed by the laboratory and through ingenious methods perfected the details and developed a line-production system of manufacture, resulting in economy and speed. The basic unit of the wall construction is taken as the four-foot by eight-foot standard plywood panel. The exterior panel is three-eighths inch, exterior grade Douglas fir plywood. This type of panel is assembled under heat and pressure with waterproof adhesives and is guaranteed by the manufacturer against ply separation from any cause whatever.

The interior surface of the unit consists of one-quarter inch, three-ply wallboard Douglas fir plywood. The two panels of plywood are separated by a skeleton framework of four three-quarter inch by two and five-eighths inch Douglas fir members running vertically, spaced approximately sixteen inches on center. Four cross or horizontal members of the same size material are used to complete the framework. The two plywood panels are then attached to the frame by gluing under pressure. The glue used is a water-resistant, self-bonding, casein glue manufactured by I. F. Laucks, Inc.

By assembling the unit by pressure-gluing, full advantage of the stressed-skin principle is assured. Another advantage is that no nail heads or nail holes appear on the exposed wall surfaces to be filled or otherwise covered over. The interior framework is recessed back from the four edges of the panel to permit of joining to the sills plates, and adjoining units. Basic wall units are four in number, namely, the solid four-foot by eight-foot panel, the half or two-foot by eight-foot panel, the window unit, and the door unit. Variations in the assembly of these permit flexibility in the design of the house.

Inasmuch as the panels themselves are pressure-glued in the shop, it would seem only logical to similarly join the adjacent panels in the structure. Until Plywood Structures developed its new and novel method, only nailing or gluing and nailing was used for this purpose. By virtue of this later development, it is now possible to pressure-glue the joints between panels in the field. In assembling the house, the panels are placed over the sill, previously attached to the floor or foundation, the pressure spline is inserted between adjacent panels, and the top plate is placed in the upper groove. Conventional roof framing then follows. Conduit and outlet boxes are installed in the panels during the shop fabrication. The conduit is left long enough at the top of the panel to be bent into the attic space and joined to the wiring system, after which the wires are pulled as in a conventional job.

All panels are given a shop coat of paint or primer to seal the surface against moisture change. After erection, any desired paint may be applied. When desired, Laucks' Plasterez and Rezitex may be aoplied, resulting in a plaster surface appearance without the hazard of cracks and spalling. The Plasterez and Rezitex are elastic paints and will not chip or break off and cover all joints completely. It is apparent that any desired insulation may be installed during the shop fabrication at an economical cost. In climates where a vapor seal is necessary, this likewise may be installed in the shop.

Everybody knows today that the strongest way to fasten two pieces of wood together is with glue. In laminating plywood, in millwork, cabinet work, pattern-making, etc. this fact has been proved conclusively. What may not be so well known, but has been equally well established for along time, is the valuable use to which especially formulated glues have been put in building construction . . . especially in bonding wallboard panels to framing members in both prefabrication work and conventionally built construction, and in laminating stronger trusses, arches, and beams. Now, in view of the difficulty of getting steel, even nails, another importance advantage has been added to the use of glue.

It was the development by research chemists of I. F. Laucks, Inc. a number of years ago, of the *self-bonding* feature . . . in addition to qualities of *water-resistance* and *super-strength* in their casein glues, that have made Laucks Construction Glues products of prime importance to builders, architects, and prefabricators. This self-bonding feature is invaluable in building construction, because firm contact, only, needs to be applied to effect permanent bonds, thus eliminating expensive, time-killing, inconvenient application of high pressures with clamps, weights, etc. This glue meets U. S. Army and U. S. Navy specifications for strength and water-resistance (a point which has overcome much lay objection to the glued up method) and is quick-setting, easy to mix, heat resistant, economical, and proved by years of use in many of the largest woodworking and millwork plants in the United States and Canada, and to plants in other parts of the world.

Practical demonstration on a large scale has been given in the last few months in construction of some 4,000 defense houses in California using Laucks glues exclusively in place of nails to speed construction, to provide strength and rigidity. One thousand of these houses are in the Pacific Beach Project. At Vallejo, 2234 houses, under six contracts, plus 19 68-man dormitories, have been constructed with plywood glued construction. Similar large projects at Benecia, Torrey Pines, San Miguel, and San Diego bring the total number of glued defense homes in California to over 4,000, not to mention thousands in other defense areas. Many more large defense housing jobs in the Pacific Northwest and particularly in Alaska have proved the worth of the glued-up method for strength, permanence and speed.

However, practically all of the prefabricators have utilized the Laucks "glue gun" especially developed by the Laucks glue engineers for applying glue to joists, studdings, panels, etc. in the exact scientific quantity quickly, easily and economically. This gun lays down a one-inch ribbon of glue simply by running the large wheel over the area to be glued, and with the glue being dispensed from the reservoir-handle of the instrument.

Official confirmation of the practicability of the glued up method of construction is given in the report of the U. S. Forests Products Laboratory, Madison, Wisconsin, in the folloiwng figures:

Type	Relative Rigidity	Relative Strength
Horizontal Sheathing	1.0	1.0
Diagonal Sheathing	4.3	8.0
Cut in braces..	1.6	1.4
Plaster on Wood Lath (no sheathing)	7.2	4.4
Plaster on Wood Lath (diagonal sheathing)	9.2	7.8
Plywood sheathing (¼ inch well nailed)	5.9	7.0
PLYWOOD SHEATHING (GLUED)	14.4	8.6

In this on operation both exterior and interior panels are permanently affixed to the studding.

One thousand kitchens in the Pacific Beach project will be equipped with Frigidaires made by General Motors According to W. H. Dudley, Sales Manager for Frididaire in Southern California, these refrigerators are the latest and most modern designed of any ever furnished for government-sponsored projects. The cabinets are of one-piece all-steel construction, with interiors of lifetime porcelain formed from one piece of steel,—even the inside door panels are of porcelain on steel, and the bottom of the food compartment is stainless porcelain.

Cold for food compartment refrigeration, freezing of ice cubes and dessert making is produced by Frigidaire's now famous Meter-Miser, a sealed type mechanism with only three moving parts. Its small efficeint motor is only 1/9th H. P. capacity—is practically noiseless, requires no oiling or other attention by the user and operates on a trickle of electricity. A large quantity of ice cubes is quickly frozen in the efficient brass super freezer. Ice cubes are released, full sized and dry, by Frigidaire's exclusive quick cube release. The refrigerant used is low pressure Freon F-114, safest known of all refrigerants and obtainable only in the genuine Frigidaire.

The Mission Water Heater Company of Los Angeles is providing 500 Mission Special Water Heaters for the Pacific Beach project. These are equipped with full automatic controls and are of 20-gallon capacity. The Dalco Supply Company of Sacramento is supplying 500 Dalco heaters.

Myers Bros., who are building 300 of these houses, are well known throughout Southern California, having been in the construction business since 1900. They have an enviable reputation for fair dealing, quality construction and efficiency operation. Ray A. Myers, president of the corporation, is well known in Los Angeles, as president of the Los Angeles City Fire Commission, president of the Board of Directors of the Bible Institute of Los Angeles and an active member of the Associated General Contractors of America and many other reputable organizations.

Myers Bros. recently built the Reception Center for the U. S. Army at Fort MacArthur consisting of a number of buildings including barracks, ad-

(Continued on Page 40)

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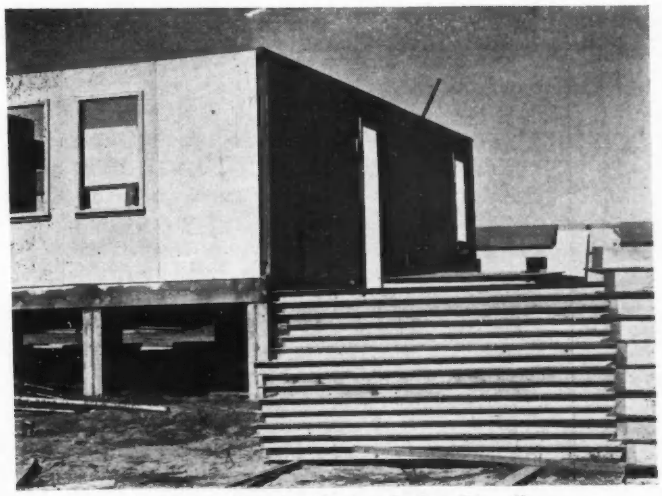

"... as used at Pacific Beach, San Diego."

Getting down to

BRASS TACKS

about this

ADEQUATE WIRING STORY

The "functional" theme is paramount in the architectural profession today. The architect who is building his future, aware of the demand for comfort, convenience, and utility, provides these in the homes he plans.

As the electrical equipment is in constant use in any home today, the electrical wiring **must** furnish service conveniently at any point where it is needed. At the time of building, enough outlets and enough switches should be installed in the right places and thoughtful attention should be given to locating them for smooth service.

The architect planning the electrical service for modern living is assured that no one, especially his client, will ever have cause to criticize him about that planning.

Copies of "Electrical Symbols for Architectural Plans" and "Minimum Requirements for Certification as Red Seal Adequate Wiring Installation" will be sent **free** upon request.

NORTHERN CALIFORNIA
ELECTRICAL BUREAU

447 Sutter Street San Francisco

A MIME AND THE MOVIES

CONTINUED FROM PAGE 19

Suffice it to say here that this suggestion finally took concrete form in the arrangement that I play a part, based to some extent upon my "Aphrodisiac-Green Hour" character of the Paris streets, in RKO's *Passage From Bordeaux*, to be produced by Eric Pommer. Shortly thereafter I wrote and sold a story entitled *Mama's Angel* to Metro-Goldwyn-Mayer. Then Lewis Milestone invited me to direct part of a sequence, under his general direction, of the British Relief Fund film, *Forever and a Day*. While on the sidelines observing the filming of his production, *Ladies in Retirement*, Lester Cowan proposed that I direct a sequence in a production he is preparing, and perhaps act in it as well. I welcomed all this as opportunity for further self-education.

I have had perhaps one principle, as a worker in the arts, to use directly whatever was possible to me. In my approaches I never have accepted as valid any of the laws rigidly classifying and drawing boundary lines between forms in the theater arts. Watching the making of movies, I was struck by a similarity in that technique with my own. For, in the case of my "theater" I am producer, director, designer, composer of music, and performer. After I have done all the little separate scenes which go into making my composition—or picture in mimed motion—I still must give the unified performance before an audience.

Not being an angel, I thus was unafraid to accept these various invitations (including California Arts and Architecture's invitation to write this article). Moreover, I had begun to write some other stories for films, and I felt work in the actual medium would be instructive. I was eager, for example, as I would be with any of my stage compositions, to collaborate in the M-G-M production of *Mama's Angel*—my story about a little girl and "life." When I wrote *Mama's Angel* I had in mind the kind of a child picture I would like to see myself, and I hope that, when done, it will not be turned into the usual tiresome "talent" picture played by "little peroxide jobs."

And that is why I applaud the current trend of director-writer collaboration or, better yet, to have the writer be producer and director and, if need be, actor as well. Pictures made in this way, rare as they are, invariably have extraordinary unity, vitality, and nuance.

Too many cooks do spoil a broth. In the films, their tendency invariably is to stick to a hackneyed recipe—or recipes... One thing I have learned as a theater worker is that there is no sure-fire formula to achieve audience satisfaction. Also that audience response the world over varies very little. (Chaplin is a perfect example.) The responses to my "theater" have varied very little in London, England, or London, Ontario; in Paris or Havana, in New York or Hollywood. There would have been something wrong to me if there had been. But because I have experienced little variance in audience reaction doesn't mean I have a formula for achieving it. I have made more than 150 compositions—and yet this experience does not, of itself, help me each time I begin a new one. I must begin as if I had never done anything before—begin with the image or theme itself, even though through all the compositions a style may emerge which is personal. It is as though you find your technique in the form the image or theme takes.

It is no accident that vaudevillians such as Chaplin, W. C. Fields, Mae West, June Havoc, Red Skelton, Abbott and Costello, and others are the best comedians in the movies. They have been "roughfined," as Broadway says, by the most exacting audiences, who had to be won in 15 or 20 minutes. The result was that these vaudevillians were obliged in rounding out their routines to eliminate unessentials, just as a painter must do. They had to "click" in their own sense as a Renoir painting does in its sense. This is not to suggest that their stature is equal but merely that the nature of subject-matter always dictates its presentation form.

Most of the characters in my "theater" are feminine. Each of these characters has her own "truth" in relation to her own time, as seen by me through our own time. An age is like a vain man or woman in that it puts on masks and mascara to enhance itself. If you look at an age as you look at an artificed woman or man, you invariably see the old familiar face of humanity beneath. But what makes that familiar face interesting is the "slant," the point of view.

**First Person Plural. By Angna Enters. A Journal-Chronicle of a Performer's Self-Education. Illustrated by the author. Published by Stackpole Sons, New York.*

†*Love Possessed Juana. By Angna Enters. A play of Inquisition Spain, with Preface on Modes, Manners, and Music. Illustrated with music score and stage settings by author. Published by Twice a Year Press, New York City.*

Before my first German trip I had seen the *filles du joie* of London on my first walks through Wardour Street, and in Paris I had been impressed by their attempts to look successful. Added to this striving for successful appearance was the rather literal attempt to suggest hidden attractions. Their assumption that cheap, imitation jewelry would impress anyone but the most stupid, mystified me. Most attempts of women to be "successful" depress me. This characteristic of the street girls seemed to me *macabre* and pitiful, but it was not until one night on the *Friedrichstrasse*, where Aphrodite walks in Berlin, when I saw a woman with a mask of blue-white powder smile at a man by drawing her lips apart and showing her teeth, her eyes expressionless and gleaming from too much belladonna, that the idea took definite form of making a comparison based on the *movements*, the expressionless expressions, the sentimentality, the dance in life of such unsuccessful women. The composition, then, dealt with the movements of the prostitute at a cafe during her business hours and was designed to communicate that death which is contrived in life.

Now, the successful courtesan in my *Tis She's a . . .*, and the unsuccessful prostitute in *Aphrodisiac-Green Hour*, though of divergent periods, 1860 and 1928, are both preoccupied with the materials which cover their persons. The prostitute in *Aphrodisiac-Green Hour* pulls out the ribbon of her chemise so that it will be visible. The 2nd Empire courtesan is concerned with hinting of the voluptuous contours of her arranged chiffon. Men always have been preoccupied with intimate feminine clothes. And the conscious feminine technique is aware of this preoccupation. Of course, the conscious feminine technique has differed in various societies. A "hot mama" of Harlem, or Park Avenue, would not have functioned in precisely similar fashion in 16th Century Spain—save as a clown. The Church, the Inquisition, the Court, the Family, circumscribed the technique of the passionate noblewoman in my *Pavana, Spain 16th Century*. So did her clothes.

There is more to character portrayal than the voice and "makeup," camera angles, and film-cutting. The point I am trying to make with stress on mime as illuminated by costume and the movement it imposes is that the mannerisms which decorated these movements were shaped by feminine behavior in a particular character motivated by a certain theme tragic or satiric.

Of course, these are brave words about prospective deeds in various fields of movie-making. It remains to be seen whether Hollywood will permit one to attempt these deeds on the basis of certain personal assurances and, if so permitted, whether one can perform them.

MUSIC

CONTINUED FROM PAGE 4

101), some isolated performances are becoming accessible.

A while ago a fine pianist, Roslyn Tureck, delighted and probably astounded a Los Angeles audience by dancing through Beethoven's rag-time *Variations on God Save the King*. A swell work—Beethoven couldn't help kidding it. Nobody minds that: Debussy did the same with *Mr. Pickwick*. If ever there was a good year to record variations, and issue them, it is this present. Not the best Beethoven, it's as interesting as the contra-dances Barlow and Weingartner have more expensively recorded.

Who has ever heard Beethoven's first and for a long time one of his favorite compositions, *Variations on a March of Dressler*, written at something like the age of 9? Who knows the brilliant *La Stessa, La Stessissima Variations* with their great dance, the *Austriaca?* Who has heard of the Variations *Vieni Amore*, with which Beethoven is said to have made his debut in Vienna—his first major achievement? Most of these were once recorded on piano rolls, why not on records? And how about buying and recording some of the great piano roll performances of giants now gone from us—Busoni, for instance?

PETER YATES

ART

CONTINUED FROM PAGE 11

As a matter of fact, probably everyone in town has been in to see the pictures, hoping to catch the señor in the act of throwing a beautiful blonde nude through a plate glass window into a tub full of decayed sea-lions. At least we expected as much from the publicity.

As far as we know, however, the señor has refrained from putting on an act, possibly assuming that the pictures would be startling enough. Everyone has agreed that the execution of the paintings is nothing short of incredible, that Dali is a first rate draftsman, and a brilliant entertainer.

P. S.

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is the big 1000-house Pacific Beach project. Here again Laucks Self-Bonding Water-resistant Casein Glue was chosen exclusively because of:

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- *Stronger than nails (and easier to get)*
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CONSULT LAUCKS—AMERICA'S GLUE HEADQUARTERS

Bathroom Cabinets

1000 specially designed bathroom cabinets furnished on the Pacific Beach Project at San Diego.

DURA STEEL PRODUCTS COMPANY

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On defense projects . . . .

. . . Velvatone products are widely used on defense projects in the West, which is a good recommendation.

VELVATONE STUCCO PRODUCTS COMPANY

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All Painting on the Pacific Beach Project

D. ZELINSKY & SONS

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At Pacific Beach . . . .

We are installing El Rey
Composition Shingle Roofs

ECONOMY ROOF COMPANY

Complete Roofing Service

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ministration building, theater, chapel, etc., and received much favorable comment from the Government officials for the completion of the work several days ahead of a schedule that even the officers in charge thought impossible. They are also building the U. S. Naval Ammunition Depot at Fallbrook, California for the Navy Department which is a two million dollar job.

In their 41 years of experience in the construction business Myers Bros. have never failed to complete a contract, never had a lien filed and never been involved in any lawsuits or difficulties of any nature on their work. Mr. Justin Keller is in charge of the construction of the houses at Pacific Beach and has been connected with the company for over fifteen years. He reports that the job is progressing satisfactorily and will be completed on schedule. Myers Bros. have a large volume of other work on hand including a Glass Factory for W. P. Fuller & Co., Rehearsal Hall and Dressing Room Building at Metro-Goldwyn-Mayer Studios, warehouse for The B. F. Goodrich Company, warehouse for the Pioneer-Flintkote Company, Desmond's new store in Long Beach. the new Town & Country Market at Third and Fairfax in Los Angeles, three new buildings in Chinatown, and many others too numerous to mention.

Specially designed wall type bathroom cabinets, manufactured by the Dura Steel Products Company of Los Angeles, are being erected at Pacific Beach. This company is one of the largest manufacturers of building specialties in this area, producing specialties for the plumbing. hardware and sheet metal trades, as well as ventilating fans, flush ceiling lights, door chimes, house numbers, illuminated cabinets and wall brackets. It provides a majority of the sheet metal which is being used on national defense housing projects in this area. One of its chief items is a line of shower cabinets made completely of steel. which easily can be assembled on the job and yet maintain their water-tight features. They are made to fit well into any bathroom setting. Appearance is good and each cabinet is a complete unit and is regularly furnished with all necessary fittings, including turn valve combination unit, shower head, soap dish. curtain, and drain. which is set into the heavy metal receptor.

WHITE CEMENT WORK IS LOW IN COST

Contrary to the opinion of many, the actual cost of jobs where white cement is used is exceptionally low. according to Paul F. Keatinge, Manager, White Cement Department, Trinity Portland Cement Company. The first thought that enters the minds of many is the cost per bag of white cement when it is suggested for cast stone, terrazzo, curbing or stucco. People forget the very important fact that in such work the actual quantity of white cement involved is extremely small compared to the total amount of concrete used, Mr. Keatinge explained. In other words. the cast stone slab may be several inches thick but, since white cement is used as a veneer of approximatly one inch in thickness, the actual increase in cost per cubic foot of the cast stone or of the completed terrazzo floor or other finished product. is increased a comparatively slight amount by the use of white cement. Mr. Keatinge also points out that aggregates that cost many times the amount for which regular concrete aggregates are available are specified in order to get life and beauty that can be obtained in no other way. "It seems wasteful to spend large sums of money for aggregate to use with a cementing material that will not bring out the true beauty of its natural colors," says Mr. Keatinge. "Trinity White. with its gleaming background actually brings out the full value of the color in special aggregates and it does this at a surprisingly low cost. In fact, the cost of aggregates is sometimes as much as 150 times the cost of regular concrete aggregates, while the cost of white cement is only about three times that of gray cement. This cost of white cement is further reduced when it is realized that only one part is used to three or more parts of the especial aggregates. so that in the thickness used and in the proportion used the actual extra cost to the user is surprisingly low."

SISALKRAFT TO BACK UP STUCCO

The Sisalkraft Company has issued a new folder which describes the use of Sisalkraft building paper for backing up stucco. Stucco, being porous, picks up a tremendous amount of moisture and under many conditions stucco walls develop cracks or checking which permit air. moisture and dust to penetrate through the exterior coating. Therefore, using an air-and-water-proof building paper behind the stucco is an effective and economical way of preventing moisture from reaching the structural timbers or from staining the interior walls and decorations. The folder explains the process of using Sisalkraft for this purpose and outlines its full advantages. A copy of the folder can be had by writing to the Technical Editor of California Arts & Architecture. 3305 Wilshire Boulevard, Los Angeles.

INFORMATION ON BUILDING PRODUCTS

Details on the following announcements can be had by writing to the Technical Editor. California Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles:

American Lumber & Treating Company—Presents information on Wolmanized lumber for guarding against decay and termites, including a list of items to be protected and short specifications.

Crane Company—Presents a modern one-pipe hot water heating system for small homes which is relatively low in cost, and may be installed in homes without basements and presents the new Crane closets—Siwelclo and Delmar—of improved design and including dimensions and prices.

General Electric Company—Offers its booklet "Your New Home and Your Pocketbook," an important booklet for architects.. Presents an open letter to American architects and includes a check list of questions and answers on precision-built construction.

National Fireproofing Corporation—Presents Natco Dri-Speedwall tile for masonry walls, especially designed for low cost industrial, commercial and multiple housing construction, and has the advantage of low cost construction.

Pullman Manufacturing Company—Presents modern low cost window construction with Pullman balances, which reduce labor costs and speed up construction. and carry a lifetime guarantee.

Sisalkraft Company—Applications in sound building construction of Sisalkraft. a reinforced, weatherproof building paper of remarkable strength and resistance. and especially treated to resist shrinkag and dry rot.

The Stanley Works—Announce a new improved non-rising pin, which requires no twisting or turning to find the proper position. Snaps into place and will not rise through action of the door.

MAY PENDLETON GALLERIES OPEN

It's a far cry from the day that one piece of furniture was selected because the mistress of the home liked it, without taking into consideration the fact that it really wasn't on "speaking terms" with the rest of the setting! That's not being done today. Rooms are not merely furnished! They're ensembled! Furniture and furnishings are assembled as painstakingly as the modern woman ensembles her wearing apparel. She doesn't s-semble her wardrobe hit or miss. She buys accessories that "go with" the focal item in her wardrobe. She decides on her dress or her coat and the ensembling begins! We've seen a woman recently wh o"built" her entire Fall wardrobe around her new hat!

Fall, 1941, is time for taking stock of your home—for planning carefully—for adding warmth and cheer to the family hearth! As the current issue of "House and Garden" assures us, "Decoration is no longer a mystic art employed by the initiated few. Today it is a personal skill that improves and matures as you practise it. It is as much a part of you as your accent, your clothes, or your vitamin content. And as surely revealing."

Pendleton Galleries are a self-service in home decoration. If you're a bride on a budget or an experienced home maker, you can take advantage of one of the most inspired short cuts to good decoration — the new correlated plan of home furnishings. Pendec is really an outstanding service. Learn more about it in the Pendleton Galleries on The May Co., Fifth Floor, Los Angeles. Joseph B. Platt, nationally known artist-designer and decorator of note, is responsible for the harmony, the rare charm and individuality of Pendleton Galleries. The Pendec plan includes all the accessories as well as the furniture; Robert W. Irwin's famed Pendleton furniture being used as the basis of each setting. Carpets, draperies and upholstery fabrics! Pictures, lamps, and table linens! Just matching up walls and draperies and adding a few tables and chairs is not enough—it is the complete ensemble that counts! Decoration in the Pendleton Galleries is not restricted to any single period. It includes all the important types of interiors and periods in the decorative schemes which Mr. Platt has created.

Mr. Platt's decorative plan revolves around eight color possibilities that might have been taken from a collection of Chinese jewelry—soft, pale and planned to set off to perfection richly polished surfaces. All the greens, peaches, yellows, violets, etc. contain just sufficient smattering of one another (in painter's language) to make them compatible at close quarters. se one or all of them. It's almost impossible to make a mistake. An outstanding feature of the Pendec plan is that you can select a single item—bath mat, lamp, picture or table—at this time with the assurance that you can return even months later and select perfectly correlated furnishings.

A visit to the Pendleton Galleries will give you countless ideas for decorating your own rooms—how to have color harmony through the use of one or several colors. Best of all, it will prove how inexpensive home decoration of taste and refinement can be. The May Co. Home Decoration Service is also available—at no extra charge.

FICKS REED ON THE COAST

Miss Dorothy Shagrin is again representing the Ficks Reed Company. Miss Shagrin, who has been a familiar figure in the trade, is well versed in rattan in general, and the Ficks Reed line in particular, and her own decorating experience gives her an understanding of the decorator's problems. The line is a most extensive one, and includes all the accessories that decorators yearn for to make a really complete setting—backgammon tables, sectional bookcases in the rattan, and the several styles of wrought iron also include a wide choice of decorative details. The Ficks Reed Company is just in the process of moving into offices in the Building Mart, 169 North La Brea. Telephone YOrk 2144. Wholesale only, of course.

ACOUSTICAL TREATMENT DESCRIBED

Motif'd Accoustone, a new development in acoustical treatment, is explained in full detail in a colorful brochure just issued by the United States Gypsum Company, Chicago, Illinois. This new product provides a richly etched pattern which can be made to harmonize with the architectural motif of the room in which it is used.

REDWOOD IS THE CHOICE

among men who know building materials best!

9 out of 10 California architects choose Redwood when they build for themselves. For they know that Redwood has exclusive qualities which give homes extra value in appearance, comfort and economy. There's no building material like wood for beauty and utility and there's no wood like Redwood. It has less shrinkage than any other wood, resists warping, twisting, swelling . . . "stays put," in exterior or interior use. Ask your architect about Redwood and send for literature. California Redwood Assn., 405 Montgomery Street, San Francisco; 5th and Figueroa Streets, Los Angeles.

Frank O. Green, Architect, Los Angeles, says: *"I like the warmth and mellowness of Redwood for interior panels, and the Certified Dry Grades particularly, provide splendid heat insulation. Therefore I specified Redwood in designing my own home."*

B. Reede Hardman, Architect, Berkeley, says: *"The resistance of Redwood to the elements, its strength, natural beauty, and adaptability, make it our most economical building material. Naturally, I used it both outside and inside my new home."*

Redwood

. . . the Architects' wood

Experience says . . . . You can do it Better with Redwood!

300 Houses
FOR NATIONAL DEFENSE

Myers Bros. is building 300 prefabricated plywood houses at Pacific Beach, San Diego — just one of the national defense projects on which we have been active.

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Since 1900

We Solve Special Lighting Problems . . .
The Behrendt Residence by Sumner Spaulding, F.A.I.A., is an example of our work.
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Behrendt House
Asphalt Driveway done by
DEWEY RESER
911 N. Mariposa St. *Charleston 6-8115* Burbank, Calif.

Behrendt House
The unusual tile installation and the brickwork was done by
P. F. McMACKIN
855 West 68th St. *Thornwall 7831* Los Angeles, Calif.

Ornamental Iron . . . .
A good example of our work is the Osborn house, this issue.
LEE & TALLMAN
PHONES: Los Angeles, RYan 1-6261; Pasadena, SYcamore 6-3656
1463-1465 WALNUT STREET PASADENA, CALIFORNIA

HOUSING PROJECTS USE GAS

Progress in public low cost housing is much in evidence in Los Angeles. Now completed and fully occupied is the Ramona Gardens Housing Project, built by the City of Los Angeles Housing Authority. Each of the 610 dwelling units in the project consists of a kitchen, dining nook, living room and from one to three bedrooms. The kitchens are furnished with 4-burner gas ranges complete with ovens and broilers, and automatic storage type gas water heaters. Space heating in each unit is provided by a console type gas-fired vented heater installed in the wall.

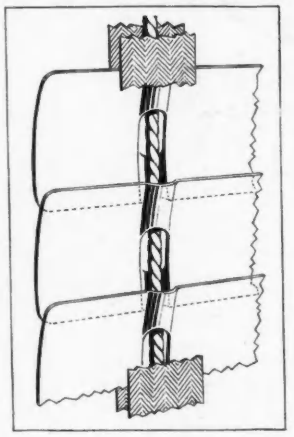
Ramona Gardens, together with twelve similar projects under construction in the city and county of Los Angeles, is part of a government inspired program to provide proper living conditions for low income families now housed in substandard quarters. A total of $21,000,000 will be spent by the two authorities, city and county, which are directing the program in cooperation with the United States housing agency. Ten separate projects, ranging in size from 100 to 800 dwelling units and costing an aggregate of $15 000,000, are planned for the City of Los Angeles; three projects, consisting of 300, 500 and 600 units respectively, and costing a total of $6,000,000, make up the County program. At this time, the County authority has completed two, "Carmelitos" in Long Beach, and "Harbor Hills" near San Pedro.

The Harbor Hills project, located in the lovely Palos Verdes Hills overlooking the Los Angeles basin area, is especially interesting from the standpoint of modern equipment, being provided with automatic gas appliances for all four household uses. The 302 apartments are furnished with Electrolux gas refrigerators, gas ranges, gas water heaters and gas space heaters.

NEW RADIATOR CATALOG READY

The Young Radiator Company of Racine, Wisconsin, manufacturer of high grade radiators, cooling systems and heating units, has prepared a new reference catalog on its Vertiflow Unit Heaters. Ideally suited for industrial plants where they can be installed out of the way of overhead cranes, conveyor belts and other design features of the plants geared for "all-out" production volume, these vertical flow propeller type unit heaters are providing many a new defense plant with more efficient heat distribution while conserving fuel consumption. A copy of the catalog can be had by writing the Technical Editor, California Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles.

IMPORTANT VENETIAN BLIND PATENTS



C. W. Morse, prominent Bay District manufacturer and president of Lifetime Products Corporation of Los Angeles, has just been granted valuable new patents applying to both metal and wood Venetian blinds. These new patents eliminate the greatest single objection to Venetian blinds, that is the difficulty of closing the blind completely so that no light shines through. The new device also permits the easy raising and lowering of blinds when closed, which hitherto had been impossible. In other words, the cords, under the new Morse patents, operate as freely when the blinds are closed as when they are open. Another advantage is the fact that the life of the cord is greatly increased. In commenting on this new development, Mr. C. W. Morse stated that he regards his invention as the greatest next ot his development of flexible steel Venetian blinds. The licensing of qualified blind manufacturers to use the new patents is contemplated, according to Mr. Morse. Since the addition of these added advantages doesn't increase the cost of manufacturing. it is believed that many makers of Venetian blinds will seek the rights to use the new Morse patents.

NEW HEATER CATALOG ISSUED

Because the heavy demands of National Defense are imposing a terrific burden on operating equipment, the quality construction of Ilg Unit Heaters is featured in a new 36-page catalog just issued by the Ilg Electric Ventilating Co., of Chicago, Illinois. Around the catalog is a bright yellow band headed "Check up for the Speed Up," leading the reader into a "Check-Chart" in which the Ilg product is compared with three other top-flight unit heaters on the basis of eleven essential features. Space is provided for comparison with any other make of unit heater on the market. On the back of the band, the National Defense story is further developed under the heading "Sissy Heaters Can't Take 3 Shifts a Day" and warns prospects not to risk break-downs during the national emergency. An offer is made of a free heat survey, with Ilg's 43 branch offices listed for convenient reference. Inside the catalog is a colorful presentation of the advantages of unit heaters over radiators and steam coils for heating the "vital zone" where people work, shop and play. Features of the Ilg construction are fully illustrated and described, followed by illustrations and data on Ilg's four lines of unit heater models. Helpful engineering data, including tables, illustrations pointing out the proper location of units in various types of buildings, piping diagrams, etc., fill the remaining pages in this complete buying manual. A copy of the new catalog can be had by writing The Technical Editor, California Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles.

THE GOVERNMENT BUILDS . . .

CONTINUED FROM PAGE 23

been laid out with the idea of minimizing the traffic problem and of providing a maximum of safety for children. The square block pattern for streets has been abandoned in favor of park walks which will interconnect all units.

Recognizing that community activities must be planned to include the leisure time of the worker, recreation facilities will be provided for both children and adults. School buildings and compound parking areas will be provided. The color scheme of the project will vary. Olive green and sienna will predominate. Landscaping will give the community park-like appearance.

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